



TIME
For All

April 1990

zine

The Nat

Coa



THE LONDON

Quireboys



Roar Into The 90's with the long awaited debut release from



*"Songwriters
of the 90's"*

Tom Werman/Producer
(Crüe/Poison/Cheap Trick)

*"Our thermometer
is rising to the
'Rose Fever' of Jeteye"*

Austin Keyes (98 Rock)

*"Rose Fever is a hit
song without a doubt."*

Charlie Logan (95YNF)

*"'Ask Me Why' and I'll
tell you. Jeteye is in
the spotlight with
their new release."*

Christopher Robin
(Somewhere in Thrustland)

*"Rose Fever is
platinum material."*

Phil Silverman



*Jeteye's back, fresh
out of the studio.*

April 10

Don't miss their first
performance at Biarritz
1750 US 19 N, Clearwater
hosted by 98 Rock with
special guests, Cast of Nasties.
P.S. Hot Tub Contest

April 12-15

with Cast of Nasties
Body Talk 7040 49th Street N,
Pinellas Park

April 20-21

with Cast of Nasties
The Porthole
8829 W. Hillsborough Tampa

† April 21 †

Special album release party
at the Porthole sponsored by
98 Rock and Thrust Magazine.
w/ Cast of Nasties
Don't miss this one.

Take a listen to Jeteye's classy brand of 90's Rock and Roll...



Demand Jeteye Songs!

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1-800-282-9500 (95 YNF)

*Jeteye's four-song E.P.
For Your Love
is available on cassette
at all fine Bay area
record stores.*



Thrust

Vol. 2

No. 4

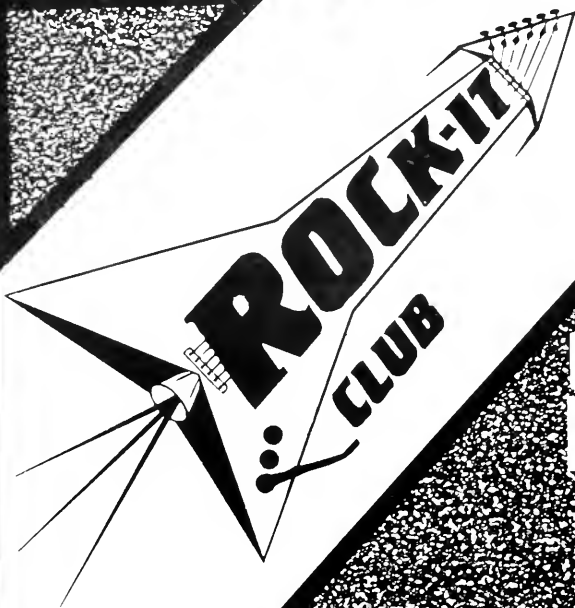
April, 1990

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April 9-12

Barrage

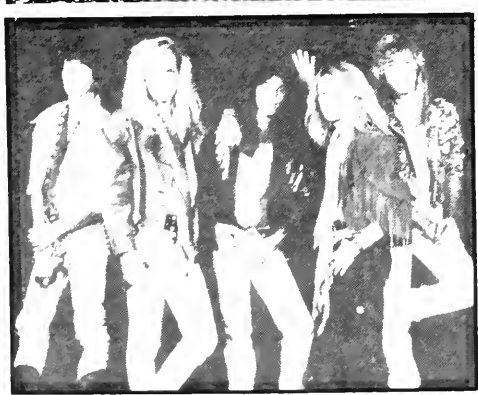
April 15

St. Warren

w/

saber

April 16-21



Syndicate

April 22



*Tampa's Finest
Rock and Roll Club*

April 13&14



**Congratulations to Stranger on
their signing to IRS Records.**

Stranger

w/ Love Dogs (13th)



w/ Bleeding Hearts (14th)

April 23-29

Sacred Rite

April 30- May 6

Gunner Down

**Voted One of the Top
10 Rock-N-Roll Clubs
in America by Guitar
Magazine**



April 17

Gary Richrath

Georgia

April 8



Satellites

ENTRANCE

April 25



Gun

April 29



LA GUNS

w/ Shark Island

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with proper ID**

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1813 787-8844

STREET NOTES

Christopher Robin

The Wonderful Thing About Tiggers!

It's time for a new edition of Street Notes. We've got plenty of stuff to go over. Let's get to it.

Thanks to John, Roland and Marty from Bodytalk for the hospitality extended at our February party. Thrusters had been waiting since the Boomerang Explosion to party with Miss Thrust. Well, this time Thrust invited another precious cat to show up and Bodytalk audiences were treated to a surprise appearance from the Florida panther, courtesy of Wildlife Rescue, Inc. The party crowd passed around the hat and came up with donations to help this endangered species. Way to go, gang. And remember, you can get your picture taken with the Florida Panther—a purr-fect birthday or other present. The cat, who doesn't have a human name, was raised in captivity and is gentle as long as you don't look like a turkey leg.

Back to the show, *Jeteye* (whose debut release, *For Your Love* should now be available at regional music outlets) started off the evening. Checking his LD at the door, Don Brown and his band of Re-

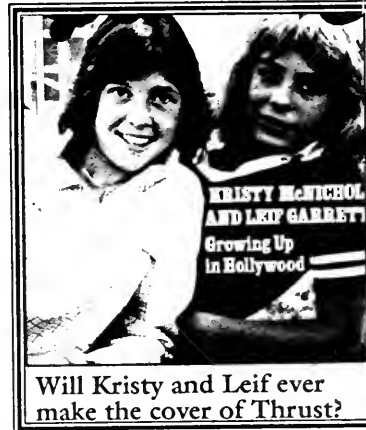
on April 8 and 22 at the Rock-it Club. This could be the start of a good thing for these home turf boys. Finally, the evening climaxed with Bang Bang direct from Texas with some scorchin' r-n-r. Yes, it was another Thrust party that will live in infamy. Be sure to check out the photo flashback inside.

March started out with a bash—make that a Trash Bash—sponsored by 98 Rock. Billions upon billions celestial watchers and picker-uppers did their part to clean up the Courtney Campbell Cosway. Concerned rockers got out in the sun, teamed up into fours and tidied up the beach. Well, at 4 pm along came the Coop himself with his brand new band to announce the winner who won a limo ride to the show and VIP treatment from the Rock and Roll Control Department of 98 Rock. Coming in late not to pick up trash, but to crash the party, was the 95 YNF van, trying to steal the glory by giving out free T-shirts and bumper stickers. Looks like radio wars are in full swing, boys and girls.

While we're talking about 98 promotions, did you get a chance to make it down to the Sundome on March 14 to audition for the title of "Central Florida's Rock and Roll Maniac." The evening was rip roaring fun, especially Ed Betz whose claim to fame was to eat a dozen raw eggs with the shells and then nose floss to prevent cavities. The roving Thrust reporter caught Ed backstage after his triumphant performance and had an impromptu, yet informational interview. DJ Justice and I were even coaxed into going on stage. Leading the crowd into a rousing and prop-filled shout along of "I Scream, You Scream, We All Scream For Ice Cream," I proceeded to make a human sundae out of Thrust's Assistant Editor. The winner however, a demented young man, won the \$1000, the straight jacket, a copy of "One Flew Over The Cookees Nest, and two free sessions with a shrink.

Relying solely upon the gross factor, the winner took the jackpot by drinking the collective saliva of the gathering crowd. Some patrons felt compelled to leave at this point in the "festivities", but the hardy hedonists cheered on. All that was missing was a chorus of "Tastes Great/Less Filling." Too bad the judges ruled out acts with animal sacrifices.

Jeez, do you think we should talk about the hot rock and roll exclusive interviews that Thrust has cornered this month. On the cover and direct from England, come the London Quireboys. In the first two weeks of their release, the band scored a



Will Kristy and Leif ever make the cover of Thrust?

gold album in Europe and Japan. Bound to be huge in America with their classic Faces/Stones roots but 90's sound, The Quireboys have been receiving local radio play. DJ Justice took time out with Guy Bailey, the band's guitarist, while trying to explain why his first interview was overpowered by Helen Reddy Music From Outer Space. And, what month of kick-ass rock shows would not include two appearances by Aerosmith at the USF Sundome on April 19th and 20th. That full color Aerosmith mini-poster on the back cover is complements of Thrust and Geffen Records. Tom Hamilton, bassist for Aerosmith took time out of their worldwide tour to prep Florida thrusters for their powder-keg live show. It's a Thrust exclusive gang.

On the alternative side, we've got a gloomy flashback on the Sisters of Mercy written by the uncommon team of The Stiff Cat. Will the Sisterhood get back together in the 90's? Enquiring minds want to know. How about Masquerade, the happening hangout in Ybor City for cool alternative bands and theme nights. The Atlanta Invasion attacks Masquerade every Sunday featuring 3 great bands, all with a different style sound. Look inside for Thrust's picks on the hot shows at Masquerade in April. And don't forget Metal Blade recording artists, Fates Warning who will be bringing their gothic metal to Masquerade on April 20. Thrust managed to track down ??? in Connecticut while the band prepared for their upcoming tour.

Looking into April, you've got to get up to The Filling Station in Oldsmar for another Thrustin' night of the hottest bands Central Florida has to offer. The Love Dogs, Midnite, and Kitty Grinds are our picks for this April Party. Considering how packed the last two Thrust parties have been, it would be advisable



Leif Garrett just saying "no"!

nouns played "Rose Fever," and "Ask Me Why" plus old favorites. Next up was Intice who has grown increasingly tighter since their last public performance. Practice makes perfect, guys. And, for the record (the record contract that is) Intice will be showcasing for national labels



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for everyone to camp out three days in advance to make sure to get in. It guarantees to be another Thrust sponsored blast-off into rock and roll space. And, don't make plans for Memorial Day because Thrust and the Volley Club are going to kick the summer into high rock and roll gear. Be sure to look for specific details in the May issue. And hey, keep your ears open for the grand opening of **Thunderzone**. Brought to you by the folks who brought rock and roll back to the Pinellas side of the bay in the form of **Body Talk**, Thunder Zone will quickly become the place to party up in Tarpon Springs. Hell, even if you live in the city, this plush new hang out will certainly be worth the drive up US 19. While you're up on US 19, don't forget that the **Golden Nugget** is also having a re-grand opening, this one with **Champagne Theatre** from April 17-22.

Has it happened yet department time: The two big rumors of the month concern the archetypal **Stranger Band**. The word is that **IRS Records** (a division of **MCA**) are in serious negotiations for the band. Anybody lucid enough to remember Stranger's first release on **CBS Records** produced by none other than **Tom Werman**. This time around, **IRS** picked up the band. No word yet whether it is just a distribution deal or the start of a new project for the band. The second rumor has it that **Stranger** may be striking a promotional deal with **Budweiser**. First **Bobby Friss** with **Miller** and now **Stranger** with **Bud**. I wonder if any area bands are lining up for a **MeisterBraü** endorsement!

Speaking of good fortune, a Bay band who appeared in Thrust was approached by a major west coast label who was interested in their stuff. It's too early to name any



I am not, nor will I ever be, Leif Garrett!

names. Just don't ask me who's been eating your porridge and things will be just fine.

Time to mention **Jersey** again. The band's record release party is scheduled for **April 21** at **The Porthole**. The Porthole, located in Tampa, is also celebrating their grand reopening after remodeling last month.

Hats off (you can keep yours on, Steve) to **Paragon Music** and **The Volley Club** for sponsoring the **Tampa Bay Rocks** on **98 Rock**. These businesses prove that they care about the Bay area music scene and the bands involved in it. Next time you're at one of the places, tell 'em you appreciate it. After all, isn't **Tampa Bay Rocks** what everyone has been wanting for years. Let's hope this good thing lasts.

Speaking of **Tampa Bay Rocks**, everyone should know by now that it is hosted by **Austin Keyes**. Austin took time out from his current palimony suit to give Thrust a **Behind The Scenes Look** at **98 Rock** and **Roll Control**. Find out how bands are chosen for **TBR** and how **Tampa Bay's** #1 madman handles the reigns.

Mike Shriver, lead singer for **Exploration X**, is back at home after undergoing laser surgery. The band hopes their frontman is back in top condition in time for some spring showcases. The first is in **New Port Richey** on **May 18**. Check out the next Thrust for more details. Finally, everyone who had the chance to make **The Rock Mutiny** with **Kitty Grinds** knows what a blast it was. Off on the high seas with green beer (what a nice **Dramamine** color) and that tasty **Boomerang's** pizza, **Kitty Grinds** clawed two soaking sets while the party pirates rocked and rolled to the waves. Any band interested in participating in the **Party Boat** should

contact **Maximus Max Borgess** at (813) 786-6664. That's enough for this month. Get to the issue!

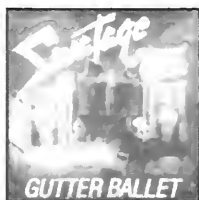
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Savatage

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ATLANTIC

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Available at all Spec's Outlets

The London Quireboys

from The Pub To The Public Eye!

"Sure, go ahead and do the interview," I said to DJ Justice. I know the band sounds like the Faces, but there's something new there, something fresh. Give it the full-fledged Thrust treatment."

"O.K., boss," DJ replied as he set up a high-tech Radio Shack suction cup to the telephone receiver.

"How'd it go?" I asked as DJ clicked the stop button on the recorder.

"Great, check it out." DJ's voice was filled with confidence and enthusiasm.

Turning on the tape recorder, all we heard were the echoes of Helen Reddy, beaming down from a Russian Satellite. "What's wrong with it?" I asked. "Helen Reddy has infiltrated our interview," said DJ, as if his flash of brilliance would cure our dilemma.

There's nothing to do but do the interview over. So included in its entirety is DJ's conversation with Guy Bailey, guitarist for The London Quireboys. Destined to be huge in America, the Quireboys are already racking up gold albums in Europe and Japan. In addition, the band is receiving great local rotation with their anthem song, "7 O' Clock." Before Helen Reddy comes back for another assault, read the interview. You may not have another chance.

THRUST: We're here with Guy Bailey from The London Quireboys for the second time around. I know these interviews get a bit redundant Guy, especially if you're doing it for the second time with the same person.

GUY: It's fine, you know. I love talking about it. It's all very interesting to me.

THRUST: Then let's do it. Can you give me a feel of where the band was at a couple of years ago before the record labels were looking? What was it like at that stage of the band's career?

GUY: I don't know. It's like, I think you've really got to be ready to put up with this type of lifestyle, especially in our country. You have to be ready to put up with some pretty low times. If you're really serious about all of this you surely can't entertain a full-time job as well. It was bad but not really that bad. We had gigs every week and we could get meals off of people. We'd go to somebody's house and there would be a teacart there and we'd say, "Hmm, you're cooking?" If there hadn't been a light at the end of the tunnel, it could have been really depressing. I think it's something that you have to learn to tolerate to a certain extent.

THRUST: So the band has definitely had its hungry days?

GUY: Oh, certainly. I remember, not my last birthday but the birthday before that, my girlfriend wasn't working at the time and she got me a can of beer, a pack of ten cigarettes, which you can't get in America and a little cupcake with a candle in it. That was my birthday. I just looked at it and thought, "God, this is pretty low."

THRUST: So it must have been a relief when you thought there was a decent chance of getting signed.

GUY: There really weren't any big companies looking at us except for Survival. And at that point, rather than taking anything that was offered to us, cause you

can get some really bad deals, we decided to stay as we were. We were offered a couple of small deals by independents but we really didn't want to take anything like that. We were being rather picky. Survival came along and we had a good feeling about it. And we knew that they were connected with EMI. So we decided to go with it. The thing was, at the time, EMI wasn't that big. When Sharon (Osbourne) became involved with us and it became obvious that we might actually do something, she went in and re-negotiated for us. We then got our first wages which we were pleased about. We got a little Christmas present last year of a lump sum. I couldn't believe it. I had never seen so much money in my life. It was only like five thousand pounds, or something like that but I was like, "Oh my God!" I was going out and buying all kinds of stupid little things.

THRUST: Like toilet paper?!!

GUY: Yeah! (laughs) Some luxuries like food and stuff. It was really weird. Not that we've taken it for granted now but we had had it so hard for four years. It was so new to us. I think now we're handling it a bit better now, actually.

THRUST: Has any of this new found success changed the band at all?

GUY: No, I don't think so. And that's the beauty of it. Especially with Spike because he could seriously afford to have quite a decent sized ego by now. He's definitely got one of the best voices I've heard in a long time. But you know, he's still the same guy I met in a pub five years ago, which is great. I think that's probably the essence of it. If there were problems with egos or anything like that, it really wouldn't be worth carrying on. If it was like, "I'm going to kill someone if I have to look at that idiot again!" But it's not like that. We're still best of mates. We still hang out and go to the pubs together. That's the enjoyable part of it really. It's like living together. That's why we've had

so many line-up changes. We've had people in the band that turned out to be the wrong sort of people. You can't expect to pull together if there's any sort of dividing element within the band. You've got to be pretty tight as friends.

THRUST: Definitely. You mentioned Sharon Osbourne... She's obviously known for her husband Ozzy as well as being one of the best managers in the business. I get the impression that she doesn't work with just anybody.

GUY: That's one of the reasons that we couldn't believe she was interested in us. She's only got three acts. She's got us, Ozzy and Lita Ford. We had met with other managers that had twelve or so acts and we didn't feel that we were as important to them. We wanted to be sure of getting the attention we needed. If we were in dire straits and we needed something done for us we wanted to make sure that it was going to get done and not end up on the bottom of a pile on some secretaries desk. There's a lot of personal contact with Sharon. She's a very sort of hands-on manager. She gets very involved. It's not as if she needs the money... she does it because she wants to. Her and Ozzy have a couple of very nice houses. It's just something that she enjoys doing and she's very good at it as well. She's also got a great track record. As you know, Ozzy and Lita are platinum artists. She's just a very good manager. While we were meeting these other managers, they would say, "We want to manage you." And we would say, "Why?" "Because I'm the best manager in the world," they would say, "With the possible exception of Sharon Osbourne." And they all said that. Everyone of them mentioned her name. So we thought there must be something to this Sharon Osbourne. Eventually we met up with her and she was so nice. We came away from the meeting and just looked at each other and said, "That is it, isn't it?"

THRUST: Cool. Let's talk about the

music a little. Is The London Quireboys music basically just rock-n-roll? Is that what The Quireboys are about?

GUY: Yes, that's what it is. It's just that and nothing else really. I've heard so many people say, "What does this mean and what does that mean?" It doesn't mean anything. It signifies nothing. I don't believe that people in music should get involved in politics to any great extent because, the thing is, you've got to be really sure about what you're talking about. When you do things like that, you have to be responsible for other peoples opinions. Like that stuff that happened with David Bowie in 1976. He turned up somewhere in a Nazi uniform and a black limosine. That caused a hell of a lot of trouble for him. You know, it was probably something that he fancied doing at the moment. When you've got people looking at you, I think it's very irresponsible to moralize to people. You know, Chuck Berry said something like, "It's just music, it's just entertainment." It's about singing songs that have touched peoples lives. Like he did songs about going to school, getting to know women and *that was it*. It was really shallow back then and I think it should stay that way. It's just about going out and having a good time. I know when I go out to a gig I don't want to be told whether I should vote conservative or labor or something like that. If I'm going to go to a gig, I don't want them spending 45 minutes singing songs about how depressing life is. I know that already! That's why I go to the gigs!

THRUST: I think it was Ozzy that said something like, "It's just music. If you like it you like it." I'm trying to do my best English accent there. I don't know how it was ...

GUY: (Laughing quite loudly) No, it was O.K., really. That's the essence of it though. Don't take this the wrong way, but I think the thing about journalism is, because it's a competitive field, instead of

them saying "This is it," they have to go into things a bit further.

THRUST: Always looking for something else...

GUY: Yeah, when there's actually nothing there — especially with us. It's like, what you see is what you get. There's nothing else. I'm sorry to disappoint people who are expecting something, you know. We just play music because we enjoy it and we think people should enjoy listening to it. It's not really that important. I think since this huge sort of industry has formed around popular music, it's gained importance. Everything is important to them. The music is becoming something that it's really not, which is like, be all, end all.

THRUST: With all of that said, how does the band take comments about your style being similar to The Faces or The Rolling Stones?

GUY: The thing is, there's only a certain number of ways that you can put three chords together. I would think that it's

going to sound like something else. Also, the reason that we got this band together was because we all admired some of the same bands. Anybody that says that they sound totally unlike their influences is a liar. You pick up an instrument and you tend to play like those people that you like. Obviously you're going to be influenced by them. If you listen to like, The Stones for 24 hours a day, chances are you're going to end up sounding something like them. I think the first couple of Stones albums were Chuck Berry songs anyway. It's very hard to be original nowadays. Also, it's very convenient for people to be able to pidgeon-hole music. Hopefully, we'll develop a sound that people will recognize and say, "Yeah, that's The London Quireboys." And then perhaps some day a band will be compared to The Quireboys. It carries on like that I think.

THRUST: Do you feel that the music scene is suffering at the present?

GUY: I've seen a lot of bands in America that I like. I don't know if that's an

indication of things as a whole but... In England there weren't any good bands around when we started. A&R people in England were looking more to America for their potential signings. I think in America they're more willing to look into a band that they like rather than something that's a carbon copy of something else that they know will sell. That's what they do in England. The A&R people in America seem to be a little braver. They tend to put their money where their mouths are. In England they tend to wait and see what sells X-number of copies and then sign a band like that one.

THRUST: So you think people within the music scene are more willing to take a chance on something different?

GUY: Somebody's got to. Particularly England because it's a bit stale at the moment. We got on the charts in England with our single but I think it's at a point where people are hungry for something new. When our album came out, it went straight to number two on the national album charts which is incredibly good.

None of us ever had any hopes of it going that high. It's like, Phil Collins was the only one out selling us at the time. In a way we came in through the back door by having an indie deal and then going on to a major label. Hopefully A&R people are starting to look at the bands in London because there are some good bands here. People in England can't really go out and see a band without any misconceptions. It's like, "I've heard about these guys, blah, blah, blah." I think they find it rather difficult to just come in with an open mind.

THRUST: Are you looking forward to getting out on the road?

GUY: On a scale of 1 to 10, touring is definitely a 10 and recording is somewhere in the middle.

THRUST: And doing interviews...?

GUY: No, no, not at all. It gives me a chance to talk about my favorite subject, the band. I don't mind that at all.





PRO-DIVA

Featuring THE SIMPSONS

NAME INSTRUMENT	Gerald Hammill Guitar	Martin Conner Bass guitar	David Prescott drums	Geoffrey Stuart Synthesist	Jonathon Harrison Vocle
BIRTHDAY FAVORITE COLOR	March 7 Black	November 28 Green	January 26 Black	April 21 Black	April 13 Blue
FAVE TV SHOW FAVE PASTIME	The Simpsons Clubbing	The Simpsons Sleeping	The Simpsons Socializing	The Simpsons Sampling	The Simpsons Sleeping
FAVE BAND	Bauhaus	Nine Inch Nails	Love and Rockets	Matchstick men, Front 242	Peter Murphy
MAIN INSPIRATION	The Beatles	Orson Welles	Gerald Hammill	My equipment	Ethel Merman & Ben Vereen
THING YOU FEAR THING YOU LOVE	Car Crash Animals	Suffocation Motorcycle	Death My cat Charlotte	Snakes My Cat Cocoa	Early Death The Hub
FAVE CHARITY	Amnesty International	Cancer Society	Jerry's klicks	Greenpeace	Green peace
THING TO CHANGE	Radio programming, animal rights	Taxes	Politics	Radio Programming	radio programming environ. awareness
BRUSH WITH FAME	Adam West (Batman)	James Brown	Kevin Haskins (Love and Rockets)	Vince Clark (Erasure)	Daniall Ash (Love and Rockets)
HATED POP ICON	Phil Collins	Mimi Vinill	George Michael	Paula Abdul	Steve Winwood

The logo for Volley Club, featuring the word "Volley" in a stylized, italicized font with a volleyball icon replacing the letter 'o', and the word "Club" in a bold, blocky font below it.

Volley Club

METAL MONDAY

April 9

**Mag Syndrome
Bludgeon**

April 16

**Last Rite
Malicious Intent**

April 30

**Keith Kollins
Krunch**

PSYCHO TUESDAY

April 10

**Vendetta
Stiff Kitty**

April 17

**Pink Lincolns
Genitortures
Meat Wagon**

ROCKIN APRIL

April 4-8

**Jeteye
Espionage**

April 11-15

**Renegade
Saber**

April 25-29

**Midnite
Bratz**

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Asylum • And many more

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Rock-N-Roll Movie
Casting at Volley Club
April 22nd and 23rd.***

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Hollywood Confidential

The Latest Breaking Music News from Los Angeles

Compiled and composed by Hot Rod Long

Lot's been happening in the City of Angels during the last month. And since you rely upon me to bring you that interesting news, I'd better cut the intro short and go straight into the juicy stuff.

A flock of female bands are currently playing the strip, most of whom are good enough to draw some label interest. **Hardly Dangerous**, most famous for their former drummer, **Athena Lee**, (Tommy Lee's sister) are creating the biggest buzz among the female bands. They recently played some hot strip shows and brought their seductive style of rock to a climax during their two night stand. **Havoc**, **Bootleg** and **Misguided** are also drawing fans to their local shows. **Misguided** is enjoying huge success in the European market. Their latest demo effort checks in at #2 on the American import list, ahead of albums by **Shark Island**, **Warrant**, **XYZ** and **Poison!!!!**. **Aerosmith** are the newest members of the Rock Walk of Fame, putting their hand prints into the cement just a few days ago. These ageless Boston rockers join such dignitaries as **Little Richard**, **Chuck Berry**, **Eddie Van Halen** and **Carol King** and many more pioneers of rock music. Local rockers **Charlotte**, a fine commercial oriented H 'M band with loads of potential, have just acquired the services of former Masi bassist **Chris Marx**, and are making their way towards the top of the local scene with surprising speed. **David Chastain** should have a new LP in the stores by May 1st. Called *For Those Who Dare*, it will be interesting to hear new material from one of the most respected axemen of our time. Local heroes **Byte the Bullet** have been signed to a major contract by Virgin offshoots, **Charisma**. The biggest band in town during 1989, these Georgia natives have limitless potential that will make them one of the new decade's biggest acts. **Black Out In The Redroom**, the much awaited debut from **Love/Hate**, is now in stores worldwide. The band has a grungy LA street rock sound and should do very well. The new **Law and Order** album is a must buy for fans of the 70's influenced heavy metal bands. Long dubbed the best band in NY City, the band is a shoe-in for worldwide success. Riding high on the lyrical depth and catchy hook laden material, **Guilty of Innocence** is my pick as the debut album of the year. Go add this exciting album to your collection immediately. Another NY act, **Circus of Power** is releasing their second album in the next few weeks. Called *Vices*, it is being hyped as one of the hottest new albums in a long time. As soon as I get a copy, I'll let you know if the hype is right. The **Jersey Jogs** were in town for a few shows on their west coast tour, and even though the strip is not the best place for a thrash band to showcase, they received very promising results from fans and industry folks alike. Their debut, *Don't Worry, Get Angry* is available through **Wild Rags Records** and should you like thrash, find a copy ASAP. Seattle is placing its bands in the worldwide spotlight of

late and the latest is **Mother Love Bone**. The band is now recording their major label debut for **Polygram Records**. Not Vinyl virgins, the band has had prior releases on **Subpop** and **Stardog Records**. Any bands wishing to showcase at this year's foundations forum should send promo packs and demos to **Kevin Keenan**, **Concrete Marketing** 1133 Broadway #2004 NY NY 10010. This year's event will be held in LA and for those of you who don't know, it's the biggest event in the hard rock world. Take a look at these bands who have gone on to success after showcasing at the Foundations Forum: **Warrant**, **Sound Garden**, **Kreator**, **Babylon A.D.**, **Faith No More** and **Faster Pussycat**. Speaking of **Warrant**, the local heroes returned to town after 16 months on the road to play a sold out show at the **Santa Monica Civic Center**, supported by **Britny Fox** and **The Zeros**. **Jani** and the boys are in the studio recording their next album called *Vertical Smile*. The release date is still unknown. Take this Hot Rod bet. The release will ship platinum. One of the

to appear are **LA Guns**, **D'Molls**, and the **Biggest** drawing bands in town. It's really cool of **ABT** to put on these shows. **Rude Awakening**, LA's premier thrash band, is currently setting up a tour of the U.S. called *"The world is out of toilet paper"* tour, the band would love for you to join their fan club by calling (213) 285-7818 and hope to be playing in your area sometime before summer's end. Another local band is getting ready to hit the road. **Desolation Angels** have already secured dates in thirty states that should put them in Florida around July. They have begun an extensive advertising campaign in **Rip**, **Hit Parader** and **Circus** and have also produced an independently recorded and distributed CD available now. Find one of their ads and add the first release from the next **Priest/Maiden** type band to your collection immediately. The band was featured in the **Demolition Derby** column in the Dec. 89 issue of **Thrust**, so dig it up and read about the band that will soon take the world by storm. Imagine **World Peace**, the most unique band in town, have been playing industry show-

has something to offer everyone. Their debut, *There Goes The Wondertruck*, is about as good an album as you'll hear anywhere. Former **Black Sabbath** drummer **Bill Ward** has recently released a solo album: **Ward 1** which is also available on **Chameleon Records**. This drum god's first solo album features guest appearances from **Ozzy**, **Jack Bruce** and literally dozens of other rock heros. **Cherry Street**, one of the biggest draws in town, have recruited a new rhythm section after losing skin god **Sam Wilmer** to **Desolation Angels**. Florida natives **Revolver** have also recruited a new drummer and were recently voted #2 on the **KNAC** Best of Local Rock Show. The band can be seen every weekend on the strip promoting for their next show, and this practice has made them one of the most visible bands in local rock. **Tragic Romance** are a pretty unusual act that are building a solid following from both the metal and alternative crowds. The band is great live, have some great songs and are a great draw, but time will tell if they are good enough for a record deal. **Sound Garden** and **Voivod** sold out all of their local shows, and are doing quite good on the **Billboard** charts as well. Their show is a must see for all heavy followers of the faith. **Mortal Sin**, the Australian version of **Metallica** were in town recently and even though the venue was much less than full, the band put on a smoking show that had the whole audience in one big mosh pit. **Madwhip Thunder** are currently finishing the mix of their latest effort, an independently produced 8 song album. It features the powerful cuts "Gangland" and "Rainbow Passage" as well as a searing version of the anti-drug ballad, "Sister Morphine, Brother Cocaine" which also happens to be one of the better songs to be heard on the strip. This three piece semi-thrash outfit, composed of brothers **Al (Mayhem)**, **Martin (the Mean)**, and **Joe Mendez**, has been around a number of years and has used the time wisely, maturing into a very unique, wild dressing and tight band whose time has come to move onto bigger and better things than the Sunset Strip. **Taz**, who just completed a demo for **Warner Bros.**, is still not sure of their future bosses, but they are sure of one thing. The band has been one of the biggest headliners in town for nearly two years and completed a successful Japanese tour including over 5000 sales of their debut CD, *Cold Shoulder* and were named as one of the best new acts of the year by some European mags. Pretty impressive credentials, huh? Look for them to explode onto the scene as soon as some of the A&R wake up. And finally, **Rush** is coming to LA, already selling out three shows at the **Fabulous Forum**.

That's it for this month. If you have any comments, questions, fan letters, demos, or cash, send them to **Hot Rod Long**/1907 Whitley Ave/LA/CA 90068.



Juliet's Debut Album Hits The Streets June 4

greatest things about living in LA is the frequency that signed bands play surprise shows at some of the local clubs. **Cheap Trick** was the latest band to play one of these shows, selling out the **Whisky** in less than 30 minutes. **Aerosmith**, **Anthrax**, and **Skid Row** also made appearances on the strip after their first of many sold out shows, causing a near riot among the groupies to "get" **Sebastian!!!!**. Florida natives **Lypswitch** have signed a management deal with current management. The band is one of the hottest acts in town and a record deal seems eminent for this band that dubs themselves as "underground street punk funk." They also are selling out headlining shows and packing 'em in for shorter performances at several of the jams around town. Former **Rated X** member **Shane Roberts** is dying of cancer, and to help raise money to pay for his medical expenses, **ABT Hawaii Ent.** is holding some benefit shows. Scheduled

cases and should be getting signed soon. It's impossible to make a comparison between **IWP** and any known band, but the closest would be the **Chili Peppers** on a lot of speed meets **AC/DC** when they're drunk. The band is as much fun to watch as to listen to and their huge local following packs their every show. **Damsel** have just finished recording a new demo with producer **Alex Wortman**, who has worked with **Lypswitch**, **Lizzy Borden** and **King Cobra** to name just a few. The three song effort will give this female fronted band the product needed to draw serious label interest and maybe even a deal. **Mary's Danish** is a hot new alternative band out of LA signed to **Chameleon Records**. The band is currently setting the trend for all local alternative bands and their live show is incredible. Lead by the incredible rhythm section of **JB** on drums and **Wag** on bass, the band's sound is very alternative, but also

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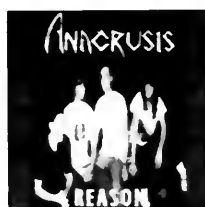
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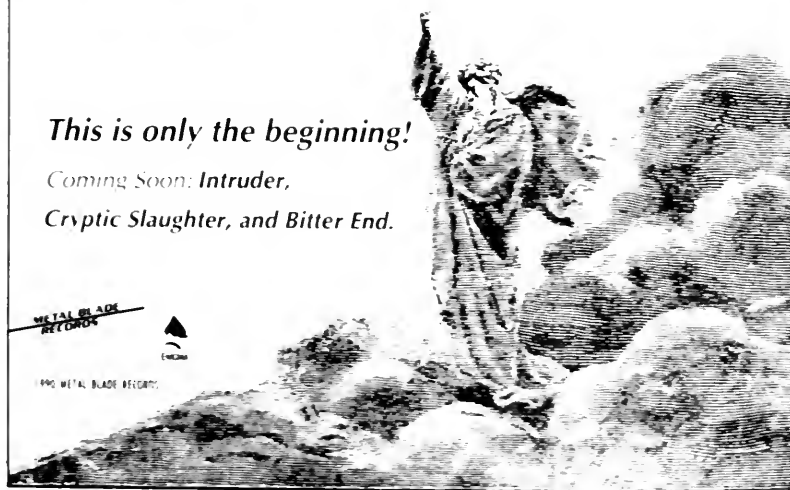
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MC 900 FOOT JESUS BACK IN STYLE

When you meet Mark Griffin, the word "Rap" doesn't come to mind. Clean cut with very short reddish/brown hair, a thoughtful, soft spoken Caucasian, Griffin is *MC 900 Ft Jesus*. To label him just as Rap, would be an injustice. Industrial/Rap/White Noise/Jazz fusion might be getting closer, but brilliantly unique hits it right on the head. The release of his own Gongala label EP, containing the infamous "Woman Born With Monkey Ass" granted Griffin national attention in the alternative music scene. It was soon followed up with the 1990 Nettwerk/I.R.S. LP release *Hell With The Lid Off* a startlingly complex and visionary debut.

I caught up with Griffin while he was setting up his road show at Tampa's *Marguerade*. He gave some insight into how he got started, "I've been a musician all my life, just kinda doing various different things. About seven years ago, I started working in this record store in Dallas, called VVV Records, with the express intention of putting out a record of my own. It really took me about that long, about six years, to get it where I knew exactly what I wanted to do and had the technical knowledge, as well as the financial resources to do it. So I bought a sampler with some borrowed money and recruited this friend of mine, Patrick Rollins, (who also is known as DJ Zero) to help me out on it. We just recorded it in this little sixteen track place in Dallas, put it out on my own label (Gongala) and actually did pretty well with it. We sent out a lot of promo copies, through Rock Pool, Ward and various other outlets. It worked out real well. Because of the success we received, just from that, we had some labels call."

"Before, I had never really been interested in getting on a label or anything. I had a lot of orders coming in for that EP. I didn't have anymore copies, nobody was paying me for it, and I was in between a

rock and a hard place. Then, there was Nettwerk offering some cash and they also wanted me to put out an album. So I went for it. Like I said, I hadn't originally started out with the express intention of getting on a label just because I'm paranoid of record labels and I think a lot of other people are. The good thing about Nettwerk is that they weren't putting a lot of money into the project, but we would get the album done, I wouldn't have to pay for it, they would let me produce it and I pretty much had complete control over everything. I couldn't really pass it up."

"Plus the identity of their label, like, I didn't really want to get on a Rap label... there's a lot of kinds of labels that I didn't want to be on, just because I didn't want people to pigeonhole our music right off the start. A label like Nettwerk has an identity but it's not like a narrow musical identity. Being on a label like that would force people to take the music on its own terms and think. That's a real key to any kind of success we might have. A lot of people, when they hear our music, expect a Rap group or just an industrial group, or something, they're not going to like it. It's happened before."

He discussed the sampled use of psy-

cho-babble on "Woman Born With Monkey Ass," found on his first EP. "It's a clinical recording of a paranoid schizophrenic. It came with an abnormal psychology textbook as an example of that kind of thought process. The language on it is amazing, but to me that's not the most fascinating thing about it. The most interesting thing about it is this woman's thought process. She's got this completely manufactured world view, of how these doctors in this hospital where she's at are having sex with animals in the back room. To cover it all up, when the animals have their babies, the doctors graft human asses on them so people can't tell they're actually animal babies. She's talking to her therapist and she's telling him if they take an X-Ray of this woman's ass, they'll know that she's an animal."

"I had this recording around for years and I thought, 'Man I gotta use this for something sooner or later.' A few years ago Morris Day and his band *Time* had this track as the b-side of a single. It was called 'Tricky.' It's just Morris Day sitting there, going, 'You're fat. and you're ugly. Give me some chicken.' He's just doing this insulting monologue, and every now and then, the band comes in. I did an exact parody of that piece. I took this

woman's voice and used that as a substitute for Morris Day's own monologue. Then I had the band come in exactly three times and play for exactly as long as it did in *Morris Day's* song. Nobody ever gets that. It's like an obscure in-joke for me. The only reason why it works is because the tune works anyway, you know? If you go back and dig up this Morris Day tune, you'll see it's put together exactly the same way as 'Woman Born With Monkey Asses.'"

Griffin then revealed some of the roots in *MC 900 Ft Jesus*. "Early seventies jazz fusion type stuff, old *Fella* songs, I mean, I still like everything *Fella* does, but I wouldn't sample anything recent off of him—just because it wouldn't be cool. (laughter) But, Seventies Disco I could really do without. A lot of people are into that type of thing these days. But that late sixties, early seventies fusion type stuff, *Weather Report*, old *Miles Davis* stuff, *Mahavishna Orchestra*, man, I could listen to that stuff all day."

Before meeting Mark Griffin, I introduced myself to Patrick Rollins a.k.a. DJ Zero. When asked if he would like to talk, he promptly informed me, "Mark does the interviews, I'm not much for talking." Perhaps, this is why his vocals are so low



key on the tunes. When asked about the mysterious DJ Zero, Griffin replied, "He's been working with me through the duration of the whole project. This is the way we work together. I'll do most of the sampling and sequencing and then get some lyrics together for a song. And then, I'll get together with him and he'll come up with scratches and any extra beats to mix in to flesh out the texture of the tune. Yeah, he's been with me since day one of the whole project. We work together real well. The original idea was to get together and put out an EP and just do it. I'm sure we will continue to work together, at least until we start to hate each other (laughter)."

"People have so many silly beliefs, the world is a cornucopia of potential targets for satire. New Age really stands out and begs to be lampooned.."

Mark Griffin
MC 900 ft. Jesus

Two MC 900 Ft Jesus videos are about to be released. Mark Griffin expanded on this, "We just finished both videos. The video for "Straight To Heaven" is coming out this week. It was done by some friends of mine in Dallas. The video for "Truth Is Out Of Style" was done by Shilvano Kieth, who's done some of the other Netzwerk videos. I'm real happy with both of them. I can't wait till they get out and people see them. I don't appear in them much. I guess that's good (more laughter). The one for "Truth Is Out Of Style" is fairly comical. We got a ventriloquist dummy to play the part of me. "Straight To Heaven" is a surreal dramatization of a live show."

One of the predominate themes found in the tracks on "Hell With The Lid Off," and obviously in the band's name, is religion. "People ask me if I had a real religious upbringing or anything," Griffin explained. "I didn't. We went to church some; usually I didn't enjoy it. To me, even though my beliefs may not be clear, religion is a very serious issue. A lot of people involved in its practice don't seem to spend much time thinking about it. They don't think about it nearly as much as they would like you to believe. There's just so much superficial practice of religion, particularly in America—probably in every other country in the world too. Just here, it's so flashy. The obvious thing I'm talking about is TV evangelism. It just doesn't seem to fulfil

any function except to make people feel good because they're giving away their money. It bothers me that there's so many people that it satisfies. It's all they need as far as their religion. They feel so self-righteous about it. They think other people ought to made to tow the line with them."

This was inspiration for the origin of the name MC 900 Ft Jesus. "MC" is your typical Rap nomenclature, there are a lot of MCs running around; MC Twist, MC Hammer... So I was sitting around one day trying to think up rap names. I wanted it to have a good twist, I didn't want it to sound like a regular rap name. I didn't set out to give it a religious slant. But when it

came to me I knew it was the one. When Oral Roberts' organization was building their university, medical school and hospital, of course, they were in this dire financial crunch, every step of the way. During this one particular perilous period, he went out to the construction site to meditate. I don't think anyone else was around that day. Apparently this 900 foot Jesus appeared to him and said, "Oral, don't worry, the money's going to come through." So he went back in and reported that on his TV show the next Sunday, and lo and behold the dollars started pouring in. I don't think he had another encounter with a 900 foot Jesus, but the prayer tower he built there is 900 feet tall in commemoration. Come to think of it, last night I dreamt I saw a 900 foot Jesus and he was chasing me around. I'm not making this up either."

Possibly the most intriguing of the tracks off *Hell With The Lid Off* is "Truth Is Out Style," a searing lampoon of New Age thinking. Mark explains what that's all about. "People have so many silly beliefs, the world is a cornucopia of potential targets for satire. New Age really stands out and begs to be lampooned. Like I said, the world is full of targets and maybe if you eliminate the targets one by one, you'll get to something that is true. Life is a big Nintendo game and if you clear away all the targets on your path, you get to meet the big dragon and if you get past the big dragon you win."

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STRANGER



THRUST: How did you guys get together?

BETSY: Well, Kevin and I have been friends since High School. We had a band, kinda, together before, but it wasn't really working out or anything. Then we met Fred and Mark and it worked out.

THRUST: Where were you all from?

BETSY: Phoenix, Arizona.

THRUST: How did you determine the first band wasn't working?

BETSY: Well, people freaked out and stuff (laughter). It was kind of obvious. Artistic differences had a lot to do with it. People didn't want to do the same things we wanted to do. They would change their mind every other day about something.

THRUST: You released *The Nature Of Things* on an independent label and about that same time you started touring. Which gave you the most successful exposure?

BETSY: Um... I think the album did really well. The college radios started playing it. That was really beneficial. All we really played was in California at the time.

THRUST: How did you pull together the first album?

BETSY: We had made a demo a couple of months after we formed. Kevin bought some underground magazines and they had a bunch of different underground labels listed in them. He picked out some and *Lost Arts* sent us a letter saying they were interested and it worked out.

THRUST: How did you connect with I.R.S.?

BETSY: They heard us through people who were pushing it—friends at *Lost Arts* and they liked it.

THRUST: Why did *Pin & Web* take nearly a year to complete and *Portent Hue* only two months?

BETSY: Well, we really had a limited choice of producers on that first album. The producer, Dennis Herring, seemed the most in tune with us. He had his own



In 1986, Betsy Martin, Mark Schafer, Fred Cross and Kevin Pinnt came together to form Caterwaul. The following year they released an independent LP, *The Nature Of Things*. This attracted the attention of the I.R.S. label, who they signed with. In 1988, they released *Beholden*, an LP almost one year in the making. Last year they got together with producers David Ogilvie (Skinny Puppy) and Greg Reely (Sarah McLachlan) to wrap up their new and superlative LP *Portent Hue* in just two months. Their music is haunting and melodic. Betsy's vocals and lyrics are abstract and ethereally beautiful, weaving their way through dark and almost mystic imagery.

by Mark Phillips

home studio, which made it very affordable. He turned out to be a perfectionist. I mean one year isn't our idea of good recording time. It was really around 8 months but it seemed like a year.

THRUST: So how was it working with David Ogilvie and Greg Reely?

BETSY: They were great, really great.

THRUST: What made them different?

BETSY: They liked the idea of us being spontaneous. You know, having more energy for them to do production. Cranking it up real good. They encouraged us to be ourselves. They didn't want to make things sound a certain way that they thought it should be. They thought that we should just play how we liked to play and it was very encouraging.

THRUST: Did that give you confidence in your work?

BETSY: Yeah, definitely! With Dennis, you'd come home feeling inadequate and stuff. With them you felt like you're supposed to be the way you are and that was good.

THRUST: Did you build a following of Droogs with the Clockwork Orange inspired "Alex" Aphrodisiac?

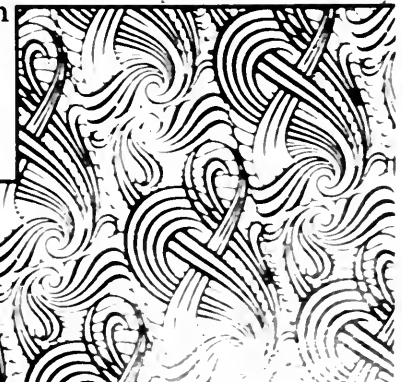
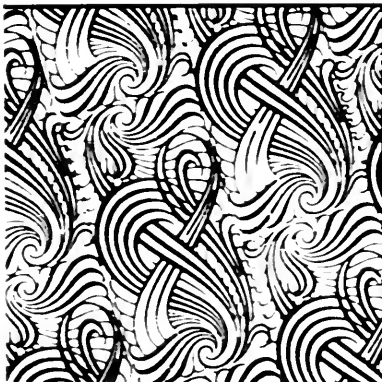
BETSY: (More laughter) Yeah, people have written us with little quotes from the movie.

THRUST: Do any of them come in Droog costume to your concerts?

BETSY: (Lots of laughter) I haven't seen anybody like that, yet. I would like to.

THRUST: Was the ox in "Big Ox Laughing" inspired by Paul Bunyun's legendary giant blue ox?

BETSY: You know what? I didn't even know about that and Kevin's girlfriend told me that story. I was like, "God, I hadn't even heard of that!" I mean, I probably knew that at one point in my life. I had this thing with the ox. I liked the ox. I thought it was representative of something and I didn't know what. I knew that color was going to be involved in the album. I had already gotten that *Portent Hue* would represent our album really



well. The two just kind of connected. I envisioned this big ox in the sky and the color wheel.

THRUST: "Manna And Quail" seems Old Testament inspired, from the books of Moses. Is that where that came from?

BETSY: Kevin, being quite the spiritual one in the band (I'm not really very religious) would tell me stories that he thought were good. I liked that one a lot. I thought it was a really neat one. We wrote that song a couple years ago.

THRUST: I want to know about these "seven rabbits in a row" (off the cut "Seven Rabbits".)

BETSY: (Long period of laughter) That happened because somebody told the joke, "What do you call a line of rabbits that steps backwards?" A receding hare line. I heard close friends say they didn't want to grow old, that they want to die before they reach forty-five. It was about how I feel about people who say that kind of thing.

THRUST: Any plans for a video?

BETSY: Well we'd like to, but I don't know if the record company sees it in the budget right now. They're trying to send us to England. We like videos; we like England.

THRUST: Have you been to England?

BETSY: No, that's why we like England.

THRUST: Who designed your album cover?

BETSY: That was done over the phone by Kevin and Fred Davis, the art guys at I.R.S., and the back cover was done by the guy who did our front cover last album. His name is Stan Gamel.

THRUST: Are you currently touring nationally?

BETSY: Well... tomorrow.

THRUST: Where are you going?

BETSY: Were going all over. We start in Los Vegas, Phoenix, Denver and stuff—working our way up to New York and by then we should know if we're going to England or not.

THRUST: Will you tour Florida?

BETSY: Yeah, yeah, it's really not totally tied down yet as to where we're going to go.

THRUST: How do you feel about touring? Are you encouraged by it or do you feel like it's a grind?

BETSY: No, we love to get up on the stage. We always have a good time. We all have a different way of doing things. It's four people doing four different things. We enjoy it. It's important to us. It's half of what we are.

THRUST: Who are your greatest influences?

BETSY: Well... I've always liked Robert Plant, he's my favorite. (Guilty giggles)

THRUST: Tell me a little bit about Mark Schafer, the guitarist.

BETSY: Mark, he's mister serious. He plays his guitars, he's really into equipment and stuff.

THRUST: And Fred Cross on bass?

BETSY: Fred's our rocker. The one who's always getting hurt.

THRUST: And Kevin Pinnt on drums?

BETSY: He kinda doubles as our road manager too. When we're on the road, he's the one that keeps the business in order.

THRUST: Is being on the road your most inspiring time?

BETSY: No, but we're going to try and make it. (Laughter) There's all this dead time driving and stuff, so we're going to try and bring the four track and plug it into the lighter. We'll probably get bored enough that it will work at one point. I think we'll be happening.

THRUST: I have to ask this. Is the name Caterwaul a reference to your singing style and how did that come about?

BETSY: Some of the other people we worked with would play so loud and we didn't have the kind of equipment we have now. I'd just try to sing over them. I guess that's how the Caterwaul style developed, trying to scream over them. It's true, I could never hear myself and the guitarist would be playing everything possible that he could and I'd have no idea how my voice sounded.





THE NIGHT

TASTE THE NIGHT



- April 8 Rock-it Club (18+)
- April 17 Biarritz (18+)
- April 19 City Limits (21+)
Ft. Lauderdale
- April 22 Rock-it Club (18+)





The Last Word

THE MASCARA OF MASQUERADE OF CAST OF NASTIES

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Mickey Tazz
(vocals) Born 1869.



Vinnie "Vamp" Breeding
(guitar) Born 1871.



Dorian Sage (bass) Born
during the French Revolution.



Billy "Bratt" Brattain (drums)
Age: 2 days older than dirt.

Long before Bram Stoker wrote *Dracula*, the myths surrounding vampires date back to ancient civilizations in Central and South America, Babylon, Egypt, Africa, Europe, Greece and in the Roman Empire. Most of these legends are nothing more than ghost stories, more than likely reinforced by the existence of the vampire bat that actually thrives on blood. True life accounts of infamous people that were believed to be vampires spread the superstitions. The best known include Elisabeth Batory of Transylvania who bathed in virgin blood in an effort to remain young, and the Prince of the State of Wallachia (part of Transylvania), Vlad the Impaler, who earned his name after impaling some 10,000 Turkish prisoners. The bizarre history of vampirism has been romanced by Hollywood, as these horrific monsters have become more seductive and enticing through the years. The contact between the vampire and it's prey grew to be more of a sexual and mutually willing nature, usually practiced in the intimacy of the victim's own bedroom.

This modern and more intriguing view of vampirism has been adapted by Tampa Bay glam rock act, Cast of Nasties, which is made up of vocalist Mickey Tazz, guitarist Vinnie "Vamp" Breeding, bassist Dorian Sage and drummer, Billy "Bratt" Brattain. Musically, they have an authentic blues influenced hard rock style, with the raw aggression reminiscent of Hanoi Rocks, Faster Pussycat, and L.A. Guns. Now that the band has made a strong impression on the local scene over the past few months, they are willing to announce their "true" identities as being the sex vampires of the 90's.

"We are definitely among the living dead," says bassist Sage. "We were looking for a way to introduce the world to vampirism, and we were also looking for a way to scam on young females. What better way than to be a rock star?"

"We've taken in the different music styles through the years, and we feel that this is the best way to express ourselves," Breeding continues. "It's kind of down and dirty and nitty gritty—just like we are."

The entire band shares a unified "larger than life" stage presence that reflects the

mysterious and inhibiting visual image of the sex vampires they claim to be. Describing their live shows as a Mascara Masquerade, Breeding explains. "We try to be theatrical, but we don't want to scare people off. We want to make it known to the general population that we're not half bad guys!"

Despite their claims, the band promises to be of no danger to the human race. In Billy Brattain's own words, "Vamps of the present day do not practice the customs of the past. Never will you see a modern vamp killing for life-blood. We, on the other hand, may fall prey to the flesh or willing lust of a young female, but only for pleasure."



Cast of Nasties are currently completing their debut release "Handcuffed in Paradise," including the tracks "Morning After Cigarette," "Framed Last Night," "Kissin' on Kitty," "Cat Fight," and my personal favorite "Ten Step Draw." They are scheduled to play the Tampa Bay area excessively, and are also working on their own fanzine. For fan club information, write to Cast of Nasties, PO Box 273-087, Tampa, FL, 33618.

In closing, I asked if the band risked persecution by revealing their vampirism to the world. "You just try to find out where we're sleeping," laughs Breeding. "We're creatures of the night and we're not going anywhere for a long, long time."

by John Urban



Spiritual Healing



James Murphy

Chuck Schuldiner

Terry Butler

Billy Andrews

In the current underground scene, the heavier metal acts are able to remain competitive with the more commercially accessible metal bands due to the devoted following they attract. Death metal, in general, is showing the same signs for potential success that speed metal groups like Metallica had in the early 80's. And the main North American groundbreaker for death metal is Orlando based, Combat recording artists, Death.

The first Death album *Scream Bloody Gore* was a solo effort by guitarist/vocalist Chuck Schuldiner, who then put a permanent band together with guitarist Rick Rozz (formerly with the original Death line-up). Also included were bassist Terry Butler and drummer Billy Andrews, both from the Tampa band, Massacre. The new line-up released the second Death album, *Leprosy*, which was highly publicized during their "Ultimate Revenge Part Two" tour with Dark Angel.

Death's third album, *Spiritual Healing* has just been released and could be

the breaking record for the band. Already, it has been picked by *Concrete Foundation* (a leading heavy metal trade magazine) as both the biggest moving album and the blockbuster album of the month upon its release. The vocals are aggressive yet articulate, and the overall production is progressive and polished without losing its edge. The album also featured new lead guitarist James Murphy, who has replaced Rozz. His collaboration as lead guitarist and songwriter with Chuck Schuldiner advances the band to new levels, bringing with him the experiences he has earned with his previous bands, Agent Steel and Hallows Eve. The following is an interview with Death frontman and founder, Chuck Schuldiner, who was eager to discuss their future direction with the new album.

THRUST: What is *Spiritual Healing* all about?

CHUCK: All of the songs are separate stories that represent reality. "Spiritual

Healing," the title track, is about Christian Science and how they use religion to supposedly heal people when kids end up dying 'cause they don't get medical attention. There's all sorts of other songs with other topics such as abortion, execution—really serious stuff."

THRUST: Is the new album as heavy as your previous work?

CHUCK: Yeah, it's just as brutal. I think it's even heavier than any of our previous stuff. But, it's a lot more musical and complex. This is more a slap in the face with reality which is the most brutal thing, I think. People can really relate to more realistic type stuff."

THRUST: Is it hard to sing consistently heavy on tour?

CHUCK: It's difficult, especially when we play five shows in a row. There's a lot of stuff against you. It's easy to get sick on the road, especially when you tour in the middle of winter, which we unfortunately always end up doing. It's easy to sing death metal, but it's not easy to sing it

convincingly and be clear, which I'm trying to do. I'm trying not to just sit there and make noise, but create a certain vocal style."

THRUST: It surprises me that you are so calm in person and have such an extreme vocal style live.

CHUCK: People trip out when they talk to me because I don't talk like I sing. People think I ought to be growling when I talk to them, but if I did that, I'd die (laughs). I'm mellow, therefore I save all of my energy for vocals, and it works.

THRUST: Would you go as far as to say that you are as heavy as you can get?

CHUCK: Right now, we're extremely brutal—pure death metal. We're not satanic. We have a melodic side to our brutal side. So we're covering all areas. We're creating a band that has musical abilities instead of just going in and playing one chord. We're basically striving to be noticed musically!"

Death will be performing at Masquerade in Ybor City on Wednesday, April 18.

BEHIND BARS

by John Urban

Meet Bunny!



Meet Bunny after four drinks.



Meet Bunny after six drinks.



Meet Bunny at closing time.



THRUST: I noticed that all the members in the band have the same last name. Was it hard finding musicians named Dwarf?

RUSS: Not as hard as finding people with the name Ramone. We couldn't be the Evil Menudo! The whole idea behind being a dwarf is to be yourself, whether it's doing practical jokes or whatever. That's the way we are. If you can't laugh, forget it, right?

THRUST: Exactly.

RUSS: People start to analyze these things so much. It's ridiculous. It's only rock and roll. We're not trying to put up a space shuttle or anything serious. We're just in a rock band enjoying good, old-fashioned humor.

THRUST: How did the name Killer Dwarfs come about? Does it have a correlation to your physical height?

RUSS: At first it did. I'm 5 foot 4. But at this point it is definitely a way of life. It's like anything with the dwarfs: *Stand Tall, Dirty Weapons*. There's always different meanings to things. Anybody can be a dwarf. It has nothing to do with height. It's all attitude.

THRUST: Any plans on getting the band through Florida?

RUSS: Absolutely! We've been trying to get to Florida for a long time but it hasn't been in the cards as of late. They tell me that we're definitely going to get down there so we'll see in the next couple of months.

THRUST: What effect did the two independent videos, "Keep The Spirit Alive" and "Stand Tall" have on your status in America?

RUSS: They really helped a lot and covered a lot of ground for us for getting signed by CBS.

THRUST: Does the fun-loving humor in the videos correspond with the attitude of the band?

RUSS: Humor is a natural thing. It's not something that we think about before we do it. Our motto is, if you're not gonna laugh, then you're gonna cry and we'd rather see people laughing. This business is no laughing matter. It's a joke but it's no laughing matter. (laughter)

THRUST: How was breaking into the American scene?

RUSS: It was rough at first. Our independent release seeped out of Canada and ended up in San Antonio. The San Antonio crowd took a liking to the band and they brought us down to Texas. From there, things escalated, so that little by little, pieces started coming together. The independent route definitely worked for us.

THRUST: How did you approach the recording of your new release on Epic, *Killer Weapons*?

RUSS: Obviously we wanted to mature

COMING THROUGH WITH THE LAST LAUGH! Killer Dwarfs

"Do you really want to know the story of Snow White," Russ Dwarf snickered as we began our conversation. As leader of this new generation of animated characters, Killer Dwarfs share a common bond with their Disney ancestors: humor. Adding jocularity to the music industry has acted as a balancing tool for the Killer Dwarfs. "You've got to laugh," Russ interjected. "There's no way around it."

Band history recall comes naturally to Russ, proving that lucidity and lead vocals are two traits he juggles effortlessly. "We couldn't get arrested so we had to make our own record." One Canadian independent release, *Stand Tall* netted the band two highly-popular, tongue-in-cheek videos: "Keep the Spirit Alive" and the title track. Selling 60,000 copies of their first LP gave the band enough exposure to come to the attention of Epic Records. The band entered the studio to produce a national debut, *Big Deal* which broke no new ground, but was nonetheless a solid debut effort.

Now, with the support of Epic Records and mega-producer Andy Johns (Stones, Zeppelin), the Dwarfs have scored a tetnus-laced puncture with *Dirty Weapons*. Longevity has not tarnished the band's energy nor creativity. No, the Dwarfs are shakin' and betting their last eye of newt that the record buying public will follow their trail.

Taking time out from a Dwarfian slip, Russ Dwarf burned the midnight oil at Thrust International.



as a band. We went into the first album feeling real comfortable. All the pressure of being a starving band was off of us. We were signed. That's why some people criticize the first album. I really think we had a chance to reevaluate what we wanted to sound like on *Dirty Weapons*.

THRUST: Why was Andy Johns brought in as producer?

RUSS: Hell, we love all the stuff that he did in the seventies with Zeppelin and the like. We knew that even if we totally screwed up that there would be a final product technically happening from an industry standard. Andy didn't change us, though. We're basically what we are; he brought out our assets.

THRUST: Will there be another great video in the fun-lovin' Killer Dwarves tradition?

RUSS: Oh yeah, we've really moved up. Instead of riding in a Volkswagen, we're riding in a Porsche. We worked with some new video people on "Dirty Weapons." We showed them our old releases and they really dug them so we created a hybrid of our old video style.

THRUST: Let's talk about the songs on the new album.

RUSS: I know it sounds cliché but I really like most of the songs on *Dirty Weapons*. They are all songs that we can and will perform live on this tour. I'm happy with the songs—they're fun to play.

THRUST: What's the first single off of the album?

RUSS: "Dirty Weapons" is the first single and it just came out.

THRUST: Were all of the songs on *Dirty Weapons* written recently or have you been keeping goodies under your belt since the Indie days?

RUSS: All the songs were new. We started writing immediately after *Big Deal* was released. We went in first with "All That We Dream" and "Dirty Weapon". Then the Iron Maiden tour came up.

THRUST: Wait a minute--detour. The Dwarves toured with Maiden?

RUSS: That's right. They were the coolest people to work with—no power trips or anything. We toured Europe with the boys.

THRUST: Stylistically, Killer Dwarves are 180° from Iron Maiden. Did you win over the die-hard Maiden fans?

RUSS: That's the funny thing. We thought there would be some problems but we were getting standing ovations the whole tour. We must have done something right. Positive Dwarf energy, that's what it is.

THRUST: Sum up the Killer Dwarf attitude!

RUSS: You're gonna laugh or you're gonna cry. Go for it, believe in yourself and anything's possible. Just don't give up and anything can happen.

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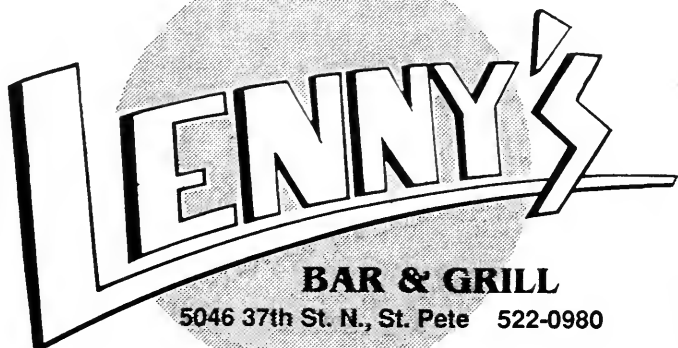
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In twenty years, no band has seen the rise and fall of rock and roll fame as Aerosmith. On the top of the charts with their triple platinum album, *Pump*, Aerosmith is back in the saddle again. Tom Hamilton, bassist for the band, took time out of the tour to prep Tampa for their appearances at the USF Sundome on April 19 and 20.

THRUST: Aerosmith has just come back from their first tour of Europe in twelve years. How did it go?

HAMILTON: It went real well. There were places where we knew we would find enthusiastic fans, but in Italy and France, we just didn't know what to expect. We had never played in Italy before, but we had fantastic crowds, and the tour in general was really fun. We all just got on a bus and toured around Europe.

THRUST: Not having been to Europe in years, was it hard getting used to the audiences?

HAMILTON: We last toured Europe in 1977. Then, the audiences were very reserved. They looked at us as "scants," as they say over there. This time, they were more like American audiences. They really rocked out with us. In Copenhagen for instance, the audience was just insane. They were leaping into the air during the whole set. As a matter of fact, I was afraid the stage was going to fall down, it was shaking so much.

THRUST: What types of venues did you play?

HAMILTON: Well, we did arenas and some theaters. In London, we played Hammersmith Odeon, which is a good size theater, and then we played Wembley Arena.

THRUST: Do you change your approach or style from arenas to theaters?

HAMILTON: We've been doing it for quite a while so we don't really have a problem adjusting to the different size venues. In the theaters, it tended to get a little loud because of the smaller room, but other than that, nothing's different.

THRUST: Considering how large the Aerosmith catalog is, do you think this tour is a cool sampling of new and old material?

HAMILTON: I hope so. The audiences so far have been pretty satisfied. We're doing a lot of stuff off the new album, the main songs off of the last album, and the

classics. We'll always play "Sweet Emotion," "Dream On," and the big songs but there are obscure songs dating all the way back to the first album that we'll be throwing in. It's amazing. Sometimes we'll be in a city and think that we're going to get a young crowd and that we should be playing new stuff. But it's not necessarily so. No matter what age group shows up, they like to hear the old stuff. We just don't want to ride on our old material but we know there are a lot of fans out there who want to hear it.

THRUST: In Tampa, Joan Jett is opening for you. Is she on the entire US tour?

HAMILTON: No, we just finished a leg of the tour with Skid Row and Joan is for the current leg. What we do is go out on tour for six weeks at a time. We then get two weeks off and go back out again.

THRUST: Any interesting tour stories so far?

HAMILTON: You know, these are the kind of things that I remember as soon as the interview ends.

THRUST: No raiding of Bavarian convents?

HAMILTON: Not this time around.

THRUST: Stylistically, there are a lot of supplemental instruments on the new album.

HAMILTON: Instead of having clear space between the songs, we wanted some musical interludes. So there's this guy from Vancouver named Randy Rain Rouché who travels around the world and studies native instruments. He came in and played all these varied instruments from the didgeridoo to the waterphone.

THRUST: A waterphone? I guess I'm not up on my esoteric instruments.

HAMILTON: A waterphone is a metal jug with thin metal rods coming out of it. You fill it with water and attack the rods with a violin bow while swirling around the water. It's really insane. It sounds like

something invented in the sixties.

THRUST: Are there support players on the tour to reproduce the fuller sound of the last two albums?

HAMILTON: We do have a keyboard player named Thom Gimbel who also plays sax and helps out on background vocals.

THRUST: Let's move on to the songs on the album. "Jamie's Got a Gun" is as un-Aerosmith as you can get, yet it's still 100% Aerosmith. Explain the contradiction.

HAMILTON: I remember when Steven came to rehearsal and sat down at the keyboards and started playing the song. We were all just transfixed at the beauty of it, but at the same time, we said wow, it's really different then the vein we're travelling in right now. We took the song as a challenge and made it part of the album. There was just no denying that song.

THRUST: Is it true the band spent a half-million dollars on the video alone?

HAMILTON: Not a half-million, but a lot. I won't tell you how much but it was close to 4/5 of that figure.

THRUST: Why did you choose such an elaborate production for the video?

HAMILTON: We needed to spend that much to get the director we wanted. We knew we had to have a director of the utmost quality because of the subject matter. We wanted to recreate visually the textures and feel in the song. And David Fitcher was the man we chose. We had no intention of spending that much money but his company came back with the estimate and the band had to sit down and have a tense, tearful meeting to decide to do it.

THRUST: Was it the right move?

HAMILTON: Yes, we were so happy with it. We knew we were either going to be ecstatic with it or it would be a nightmare. We were glad that the director accomplished a painful, but effective, inter-

pretation of the song.

THRUST: What's the story behind "Don't Get Mad, Get Even."

HAMILTON: Joe had gotten to the end of the day extremely frustrated. For whatever reason, he played one of our songs backwards on the tape machine and learned the chords backwards.

THRUST: Any secret messages?

HAMILTON: No, not even anything about Satan. He ended up with a new chord progression. Then Steven came in and started doing lyrical ideas that went along with the frustration Joe was feeling that day. And they ended up with a song.

THRUST: Was this a quick song?

HAMILTON: That one was real quick. I remember looking at that song. Sometimes the simplest songs can be the hardest because you can't depend on the riffs or the intricacies of the instruments to carry the feeling. You've got to use a few basic tools—like a hammer and a saw. We caught the feel of that song early on.

THRUST: What songs on *Pump* required the most time and attention?

HAMILTON: "Elevator" took forever. We added that whole middle jam part. "Jamies Got A Gun" was surprisingly quick. We spent a lot of time on "What It Takes." That song, until the very end, didn't even look like it was going to be on the album. We did some rearrangements on it at the last minute and put it on.

THRUST: Let's flashback for a moment. Aerosmith was the redeeming presence in the Sgt. Pepper movie. Do you have fond memories of the movie?

HAMILTON: You know, it was a really corny movie and we were lucky and got this part as the bad guys. We were the only band in the movie that didn't have some really stupid, wimpy scenes. We're super Beatles fans and we loved that song ("Come Together"). It had a great, mean vibe to it. We felt it was perfect for us and we grabbed the opportunity.

THRUST: How do you view your coverage of "Come Together" and more recently "I'm Down?"

HAMILTON: In either case, we played both songs as close to the original arrangements as we could. As a matter of fact, George Martin was at the recording studio with us when we did "Come Together." We asked him for suggestions, and all he said was, "Stick to the arrangements."

Now that doesn't mean that it's going to end up sounding like the Beatles' version. I mean here we are with Marshall amps, really loud guitars, heavy drums, heavy bass and Steven's singing. It's got to be radically different.

THRUST: Do you do either of those songs on the road these days?

HAMILTON: Once in a while. There's a whole pool of songs that we love to play but we don't always have time to. Those are two of them. We squeeze them in when we can.

THRUST: Do you still feel the Beatles influence to this day?

HAMILTON: Of course, but I seem to have noticed it more on *Pump*. I did more melodious bass lines on this album instead of sticking to one note and banging on it like a bass drum. I've always admired Paul McCartney's bass playing.

THRUST: In the old days, there seemed to be more internal song writing. Recently, the band has looked to other writing sources such as Desmond Child and Holly Knight. Why is this?

HAMILTON: After we got the band back together and started to deal with the major problems that we've all had, we had to rearrange our methods of writing. We decided that we would use any tool we could find for re-establishing our creative momentum. And part of that plan was to go to people like Desmond, and Jim Valance especially, and it's just something that worked real well for us. We were real paranoid that working with these people would end up making us sound like Heart or something. We didn't want to go the Jefferson Starship route. So what we did was go out and work with them and take the ideas that fit into the context of what we have always loved to do musically. It's just worked out great for us. Whether it's a thing that we'll keep doing, I don't know. We'll have to wait and see.

THRUST: Aerosmith is as big now as ever. However, your sound has undergone a synthesis. What do you feel about bands that blatantly rip off your old style and sound?

HAMILTON: It's really hard for me to listen to these records and hear that because I'm on the inside of it. The only reason I know that is because people tell me. Oh, sometimes I'll see a Bon Jovi video where he's blatantly wearing a Steven Tyler outfit. Musically, it's nothing that I pick up on a lot. Maybe I should be listening to more of these albums or listening to them in more depth. I tend to stick to my old Yardbirds albums or to stuff that is nothing like Aerosmith or clones or whatever.

THRUST: Do you enjoy anything new?

HAMILTON: I've been digging on Jane's Addiction for about a year now. I think the R.E.M. album is fantastic.

THRUST: The first reunion album was *Done With Mirrors* but things didn't seem to click until *Permanent Vacation*. Was there a catalyst between those two projects.

HAMILTON: Actually, it's been more of a step by step progression. *Done With Mirrors* was the first step. We found that when we got back together, we had to deal with growing pains again. Everything just didn't click at once. We did *Done With Mirrors* and thought it was the best album that we had ever done.

THRUST: Has Doctor J Jones and the Interns (*pseudonym used by Aerosmith to play incognito in clubs back in the 70's*) had a chance to go bar hopping lately.

HAMILTON: No, there seems to be so much many complications in just going out and jamming then there used to be. It's fun every once in a while.

THRUST: At your Christmas shows in Boston, you told people to bring cans of food for the hungry. Is Aerosmith a socially conscious band?

HAMILTON: Naah, not really.

THRUST: Socially unconscious?

HAMILTON: We're not really that either. We're not using the band as a way to change people's opinions. Once in a while, we realize that through our access to the media we can do some powerful things. If we get on the radio and say, bring a

hundred cans of food and we'll shake your hand, then we're going to get lots of people with tons and tons of food. So, every once in a while we'll do it, but it's not something that we do everywhere. Individually we make contributions to special organizations, but we don't let it interfere with the band.

THRUST: *Toys in The Attic* has been Aerosmith's biggest album to date, selling over five million albums. Are you going to top it with *Pump*?

HAMILTON: I don't know. I think we're getting close to three million on the new album. We're going to be on the road for another year so we'll have to see how far we take it.

THRUST: At this point in your career how do you set your pace?

HAMILTON: I think we've been lucky. We're really excited about the success we're having but we've had it before. And we're used to the idea that you have to keep that excitement in the proper perspective, so you don't get nervous about it when it's time to write songs. You've just got to do what gets you off and you'll always be o.k.

THRUST: One more question. Aerosmith has been to the top, back down the hill, and now you're back at the top. Do you appreciate it more now?

HAMILTON: Definitely. One thing that I've always noticed is that it's more like what I fantasized about as a kid now then when we first made it. I took it for granted. Now I savor every minute of it.



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M E N T A L F L O S S

Bobbi O'Rourke

MIND OVER METAL

I would like to start out this month's column with a little reflection on the past. In days of yesteryear, musicians led causes, instigated movements, supported rights and played piper to millions of impressionable young adults. They had flamboyant lifestyles, but they had opinions too. They became famous through a lot of canny decisions, hard work and talent. But then all that money piqued the greedy interests of the "Suits" (who really stood for everything that the musicians stood against), who saw the potential billions to be made in Rock and Roll, and decided to cash in on it. At first, they did their Madison Avenue thing on already marketable groups by helping them solidify their image. And when they had established themselves as "The Path to Success," they suddenly went from being earth shakers—image makers, to selectively determining who we would be subjected to hear on the radio. They started in on discovering new sources of income, and if you didn't play the game by their rules, you didn't play the game. The pacified, petulant stars were placated with deliveries of cocaine to the recording studios and bimbos for every occasion, effectively encouraging *Success with Excess*. Gone were any attempts to preserve the positive influence that music was making.

Sex sells, smarm sells. Bad boys with no talent pouting prettily, erections all too evident in spandex (ahhh, the wonders of NASA technological excellence) pants. This too, sells. It sold our ideals and our hopes that through music, we could influence a generation to care about the environment and the decay of the support system for children. They could care less about hunger in Africa (hell, hunger in these here United States), AIDS (oops, nope, ahn, naw. That's touchy stuff, better ride the fence, right Veme?), or the Greenhouse effect. The "Suits" have schooled the future musicians of America to become just what they wanted—mindless, spineless, don't-rock-the-boat babies. They prop-

tute them musically, pimping out the fluff to satisfy the primal, basest instincts in the public, instead of encouraging musicians with insight and vision to stimulate us to higher planes of consciousness. Because, you know what? They can't control you from that plane because they can't board it. *Now boarding for Ecological Haven, with stops in Love, Hope and Charity.*

What they are doing is creating an addiction to sex/rock because...you guessed it, Sex Sells! It's also easy to provide and easy to recognize (unlike true talent). I don't know about you, but I'm tired of the MTV flicks that show Blonde Logic bimbos, and good looking guys with one under each arm. I particularly get nauseated when I see the Sam Kinison Vid with Jessica Hahn wallowing like a sow who's been given too much spanish fly, in a makeshift pit performing lewdly to the likes of Billy Idol and Steve Tyler. (*Yes, Virginia, if you want to be popular just behave like that and the boys will*

It sold our ideals and our hopes that through music, we could influence a generation to care about the environment and the decay of the support system for children.

all love you.) No one would have looked twice at her before she did the "amaze-your-friends lips, tits and ass kit" routine. And now she's a star. (Still the slut who sold out a slimy pseudo-preacher's career after taking the hush money. But a star nonetheless.) Demographics! Can you say that, boys and girls? These are the barometers that record executives look at when decid-

ing which of the assembly line Barbie doll boy groups are going to be thrust (no pun intended) down our musical throats. You know, I talked to a few groups in L.A. about how hard it is to maintain your ideals in the face of professional suicide, and offer these remarks to you:

Michael on Fire is a multi-dimensional, extremely charismatic artist who has been on the scene for years. According to some record industry moguls, that's not in his favor. When asked by an A&R rep what he thought of Michael on Fire, his boss replied that Michael was charismatic, a great songwriter, but he doubted if anyone would sign him because "It would make the industry look foolish that he hadn't been signed already!" Can someone explain that to me? One A&R rep told him that Michael's unprecedented three year stint, actually getting paid sometimes five, six nights a week, doing all original music, indicated to him that something must be wrong or he would have been signed up already. Michael doesn't play the expected venues of glory such as the Whisky, The Roxy, and Gazzarri's. He was told he couldn't be discovered playing little, out of the way, intimate venues such as Milly O'Mally's in Santa Monica and Fellini's in Hollywood because the reps don't go there. Seems to me in the old days, reps didn't worry about *where* a band played as much as *how* a band played. Perhaps the reps should get out of their Limos and join Joe Mainstream (you know, that guy they claim to be so intimate with his needs) and see what's really going on out there. One rep told him that he was fantastic, but they were looking for the next "space-age teen heartthrob." Oh! Where does that leave those of us who would like a little choice in the matter? Sony bought up Epic and in their respected, but flawed logic, sent dictates on what properties they would back. Take your check list with you, no more "feel" to discovering talent. Find someone to fit in this here pigeon-hole, O.K.? How

in the hell did Geffen luck out on Tracy Chapman? She doesn't fit one single demographic I ever saw. Michael recorded his own tape that sells quite well, thank you very much, for \$10.00 apiece. He has played more original music gigs than any other band in the history of rock and roll (at least in L.A.), and is paid to do it. He has a following as faithful as any the Greatful Dead ever had, and somehow I think that demographics should be updated to include that public's ability to perceive a message in a song. Michael on Fire has supported some truly worthy causes: NOW, Save the Santa Monica Mountains, Coalition against off-shore drilling, Heal the Bay, etc. He plays prisons, and on Indian Reservations. I don't think that Indians are included in the mythical measuring stick used to judge musical artists. Not because it makes good business sense to do so, but because he believes in humanity. Michael doesn't care about becoming a poster on a 12-year old's wall, he's more interested in appealing to your higher levels.

You know, the eastern bloc countries have been fostering a whole different breed of musician, one that has been living in a petre dish full of the stuff creativity thrives on: oppression, hope, struggle, victory and change. Don't be suprised if they come over here and take this country by its collective ear and usher in a whole 'nother kind of shakin'. They will be refreshing, unaffected, and so full of the glory of hard won battles, that it'll be a hot day in Siberia by the time American bands wake up and smell the Borscht. Their music will be unfettered by the rules we lived by, the lies we learned, the capitalist crap that has governed us; and only the American bands that can keep up with them on the idealistic level will be seen for a while. Then some smart executive will collar a few of them and say: "Hey, whoa there, comrade, the battles over, let me show you the rewards of capitalism."

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NO. 1

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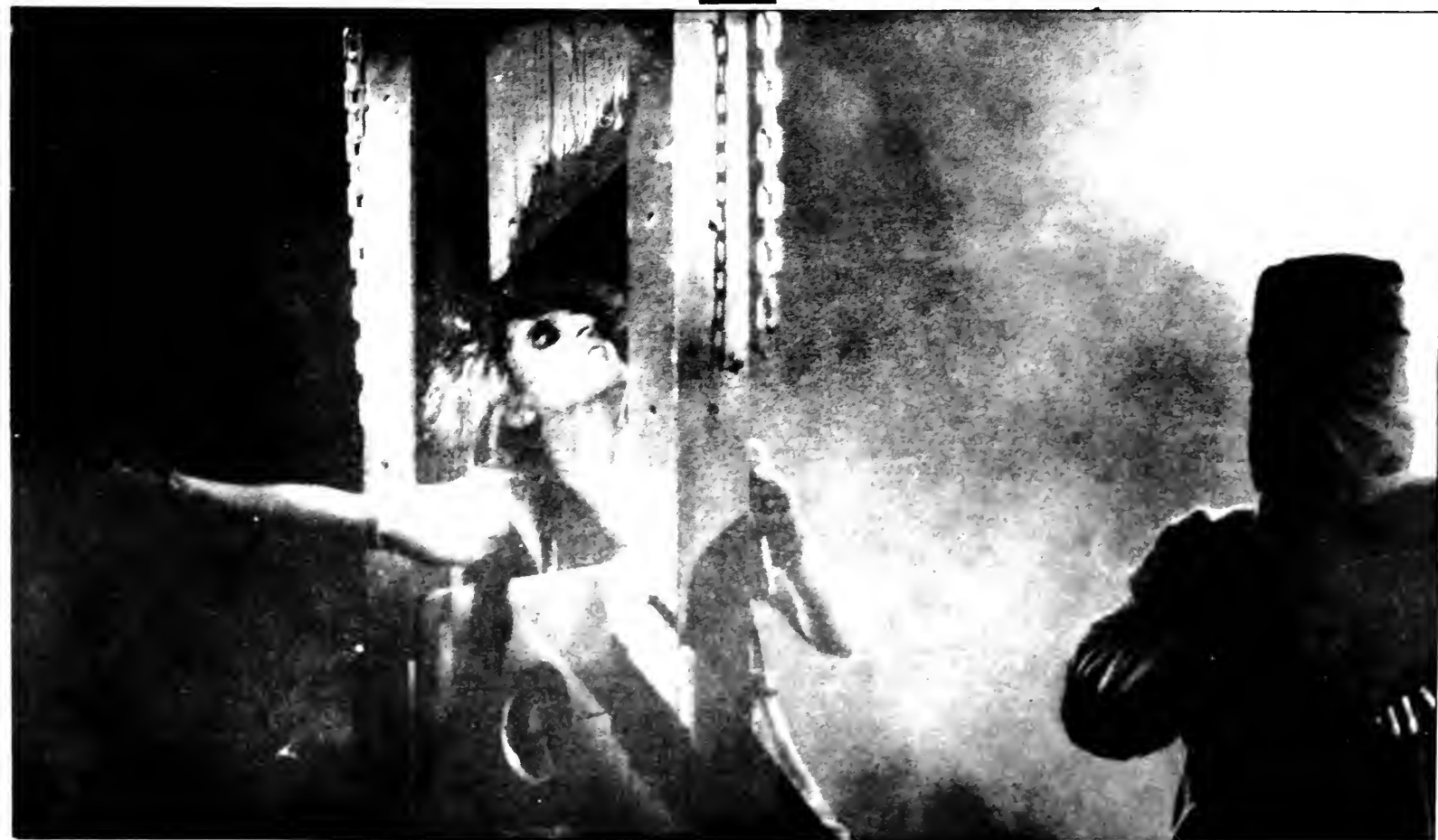
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A L I G E



photos by Osborne



98ROCK

TRASH BASH



On a recent Sunday afternoon, the rock and rollers of Tampa Bay decided to get trashed, to get bashed—all for a good cause of course. Organized by 98 Rock, this Trash Bash was aimed at getting the litter off of the beach along the Courtney Campbell Causeway. Armed with Hefty bags, everyone did their part to help the environment.

After two hours of clean-up, along came *Mr. Trash* himself, Alice Cooper, to announce the winner and sign some autographs for the over-eager mob.

A successful bash and springtime sunburns were had by all and the winner enjoyed VIP treatment at the Alice Cooper show later that evening.



INTO THE JUNGLE

UltraViolet

Making The Music Scene (Part 3)

Editor's Note: This is Part 3 of a continuing series on "How to Make It As A Musician—The Way The Record Biz Really Works" by entertainment industry publicist, gossip columnist and over-all diva UltraViolet.

The newcomer to the music industry should consider taking introductory classes at local community colleges to become acquainted with the fundamental principles and jargon of this complicated business. Even better than junior colleges are the string of **Art Institutes** throughout the continental US that offer an Associate of Science Degree in the Music and Video business. If you live in any major market fortunate enough to be graced with such a school (Ft. Lauderdale is one), I suggest you enroll for the six-quarter term just to get your feet wet in the biz before venturing off to the big city (or before wasting a lot of time on your home turf.)

If you're planning to go to Hollywood soon and want an overall music background, the most affordable—but very general—courses in the biz are offered at several Los Angeles community colleges. UCLA's extension program, offering a certificate in the **Recording Arts and Sciences**, is a great way to obtain an education in the music business, as its courses are taught by working professionals in the industry.

An alternative for students interested in attending a trade school devoted entirely to the field of music, The **Treban Institute of Recording Arts** offers several two-year programs. Located in Hollywood across from the **Berwyn Entertainment Complex**, the school caters to those interested in the business or technical areas of music. For more information, call (213) 467-6800 or write **Treban Institute**, 6602 Sunset Blvd. Hollywood, CA 90028.

On the other hand, **UCLA's extension program** in the recording arts and sciences as previously mentioned appears to emphasize continuing education in the music business. Judging from the course descriptions, some of UCLA's curriculum is not recommended for students who are new to the recording industry. Just as graduate schooling is the logical move upon completing an undergrad program, I'd say that UCLA's extension

classes seem most beneficial to those with at least a couple of years background in music. This is not meant, however, to discourage serious music enthusiasts engaged in unrelated endeavors. Anyone who religiously devotes leisure hours staying abreast of the record biz or is seriously involved in the music scene is, in my eyes anyway, student material.

Here's an example of how formal education is useful to the musician returning to the scene:

Consider the highly paid account executive at a major video production company who performed in a successful local band for years before severing his love for rock. He finds himself with more income doing less work in his early 30's (still considered young by today's rock standards), and starts writing songs out of boredom. Inevitably, he aspires to emerge from the closet and publicly expose his songwriting talents. Now what? Having been removed from the music scene for years, it would be nearly impossible to pick right up where you left off. He needs to reacquire himself with people participat-

ing within the biz and expand his knowledge (enroll in publishing and songwriting courses) before it is feasible to peddle his works.

ing within the biz and expand his knowledge (enroll in publishing and songwriting courses) before it is feasible to peddle his works.

The moral of the story is: *you can take the artist out of the rock scene, but you can't take the rock n roll fever out of the artist!* Theoretically, the aforementioned approach offers a worthwhile alternative guaranteed more comfortable and less uncertain for those dissatisfied with a

stereotypical musician's lifestyle. No reason why a musician couldn't leave the biz, take a two-year hiatus from performing, work to save up some cash and then return to the club circuit—although the ever-changing rock and roll scene would inevitably be vastly different after this period of time. Such a musician would now be older, but obviously not much wiser if he thought financial security is his ticket to fame...

Although

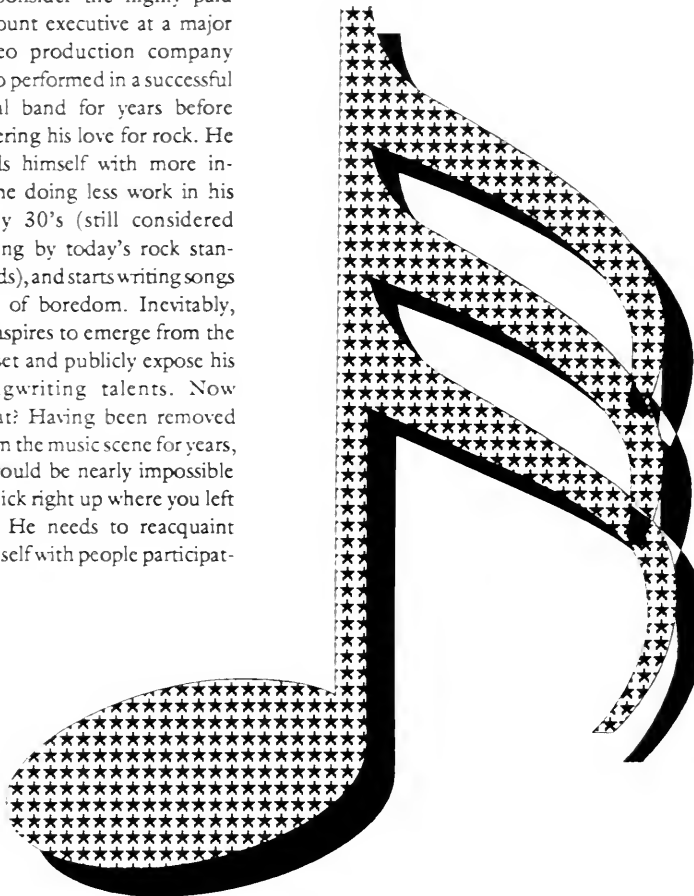
are never identical.

Most importantly, get a job or internship at a radio station, record label, booking agency, music magazine or anywhere else you are able to meet other musicians and persons involved in the record biz. And naturally, jam with other musicians or find yourself a band to play in as soon as possible. Remember, you won't get famous by sitting at home practicing—it doesn't matter how good you are if the people making the decisions in the music business are not aware of you.

Don't bother looking in the daily newspapers for gigs or jobs in the entertainment industry. Most have great classified sections for almost every field of employment except the highly-incestuous music industry. Practically all positions available in any field of entertainment are usually filled before word ever hits the streets—that's why being "in" is one of the most important assets a local musician can have. Other performers may be better than you, but if you know those in control, the people who get to make the decisions, who cares if you're not the best? It seems to be that the law of Hollywood's music scene is: **It's not who you are or what you know or how good you do; it's who you know.**

So when you do make it to LA, start with "Who's who." Many movers and shakers spend time at the primary rock venues located in West Hollywood (each proudly boasting its contributions to the breeding of rock and roll superstars. The Strip plays host to the infamous **Roxy**, **Whisky** (previously appended **A Go Go**) and **Gazzarri's**, while down the block is **Doug Weston's** world known **Troubadour**. Other clubs throughout the Greater Los Angeles area include **The Club With No Name** (formerly **Scream**), **Cathouse**, **Club Lingerie**, **Madame Wongs**, **Red Light District** and countless other "concept" clubs which take over an establishment for a specific night each week. Remember, however, clubs do come and go. Who knows how many of these venues will still be open when you read this column!

Additionally, the **Rainbow** on Sunset Strip serves as the ultimate hand out for musicians (locals as well as recording artists) and industry alike, so be sure to stop there and find out what the Hollywood music scene is really like.



it sounds "sensible," the likelihood of this fantasy transpiring is close to nihil. An exception rather than the rule, this success story is just another lucky fluke. But keep in mind, the concept was refreshingly juvenile and is impractical for most would-be rock stars. I highly discourage following anyone's footsteps to the "T" in this industry, as it is impractical to imitate even the most successful of predecessors—the circumstances



Adrian Vandenberg and Rudy Sarzo from Whitesnake drop into Paragon Music for a pre-show appearance.

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Sisters of MERCY

The Institute of Our Lady of Mercy was established in Dublin, Ireland on December 12, 1831 by Catherine Elizabeth McAuel. Under the Pope's influence and against her prudent judgement, ten years later, and after much dispute of the convictions of the forming of such a congregation, The Sisters of Mercy was founded. Following her death and a century later, the center of the movement was relocated to Leeds.

Though many have heard the dark brooding melodies of The Sisters of Mercy, few have listened to the soulful mournings and painful understanding reflected in the hymns of the Sisters. Through trials and tribulations and the fate of fallen comrades who set forth on their own Mission, the Sisters still stand.

The damage was done in 1980 with the release of a 7" single by the same name (a rarity these days) and The Sisters of Mercy were reborn. A dream slowly became a dark vision forged by two, Andrew Eldritch and Gary Marx along with their creation Doktor Avalanche. A powerful triumvirate was conceived, this time lead by a man who said "Society won't accept that the bomb looks brilliant, that Napalm looks wonderful and smells great, and that SS uniforms were the best clothing this century." Welcome to the weird world and twisted reality (for what is reality?) of a man who believes there's nothing more beautiful than the Apocalypse and is convinced it will rain down in his time.

Back to a bar in Leeds where Eldritch and Marx recruited fellow soulmates Craig Adams and Wayne Hussey to help create the soundtrack to accompany his Nightmare. In April of 1981, Eldritch's fatalistic vision would lead the others to a warehouse in Leeds where they would first perform for a benefit. Only those chosen knew what the future would bring.

1982 saw the classical release of *Alice* with hits like "Kiss" and "Floorshow." Fueled by an ever growing legion of death mongers to spur the madness, there was no stopping the powers that be.

Several other 12" and 7" singles like "Anacanda" and the ground breaking "The Reptile House" insured that the Sisters had attained the status of being the largest self promoted Indy band on their own Merciful Release label. Becoming more and more immersed in the dark shadows of doubt, Eldritch expanded his nocturnal hedonistic life of pleasure into other realms. "We trashed our lives for this, it means everything to us." With a cult following preparing themselves to journey with their fearless leader, Father Eldritch took his crusade into the bowels of hell. The time was chosen in March of 1985 to put out a full length LP appropriately entitled *The First Last and Always*.

Two months later, they came to the shores of the US to spread the disease. Guided by the hand of Elektra, the plague of the Sisters was only released in a few select cities. So unless you lived in L.A., Frisco, Chicago, Detroit or N.Y., you weren't exposed to the ever-consuming virus. Shortly thereafter, the band presented what turned out to be their final engagement at the prestigious London Royal Albert Hall, performing without the presence of Gary Marx. This moment in time was fortunately caught on film and is available on video as "Wake." For their encore, they announced the demise of the Sisters. Eldritch, fueled by the turmoil and aftermath, was at the age of 26 felled by a heart attack. Rumor at the time had it that a stake had been driven through his heart by some deranged vampire killer.

For the next two years, Eldritch disappeared from sight while the remaining three sisters undertook various projects.

Guitarist Gary Marx joined Ghost Dance, while Wayne Hussey and Craig Adams formed the Sisterhood which would later be the target of an ugly lawsuit. When Eldritch returned with the #1 indy single "Giving Ground" under the same name, Hussey dropped the Sisterhood name. Hussey called his new band The Mission and has seen major success with the release of three US LP's. The first, *God's Own Medicine*, firmly established them in the US. The second, *Children*, was produced by John Paul Jones. With the exception of "God Bless You America," the project sounded like bad Led Zeppelin outtakes. The new LP, *Carved in Sand* gets back to the feel of *God's Own Medicine* and should win back some fans who were put off by *Children*.

The word spreading around the Sisterland was that Eldritch was wasting away in some third world hell-hole doing heavy drugs. Some even had him dying of AIDS. The fact of the matter was that Father Eldritch was mending from his brief flirtation with the grim reaper and was putting back the Sisters the only way he could. In 1987, the task was complete.

Eldritch's new companion, L.A. Gothic queen and former Fur Bible and Gun Club bassist, Patricia Morrison, and of course, the ever faithful Doktor Avalanche. Andrew and Patricia were made for each other, sharing the same dark disturbing vision. Don't expect to see any touring by this duo, maybe an odd club date but that's about it. It seems when the original band split, death threats were made against both Eldritch and Hussey. So, Eldritch may be reluctant to tour

because some over zealous follower labeled him a traitor. The same threats were made when Bauhaus broke up and that might have had something to do with their reluctance to play the homeland.

In September of 1987 the single "This Corruption" was released and the world knew the Sisters were back with a vengeance. In the last verse of the song Eldritch, firing out the lyrics, asserts that, *I've got nothing to say I ain't said before/ I've bled all I can I won't bleed no more/ I don't need no one to understand/ why the blood run bold/ the highered hand/ on heart/ hand of God/ Floodland and driven apart/ run cold/ turn/ cold/ turn/ like a healing hand.* Blazingly, Eldritch stoked new fires and replenished the fever that had long been burning the past from his tortured mind.

In January of 1988 the damns broke, giving way to *Floodland* to submerge England on the Merciful Release label. Two months later, the band was picked up by Elektra in the US. The LP also spawned a second single "Dominion" which was voted the number one single of 1988 by the readers of Melody Maker and Sounds Magazine. The videos for the two singles garnered universal critical acclaim, proving who the body and soul of the Sisters were all along.

Now at the threshold of 1990, Eldritch has been found producing for James Ray and the Performance and even lending his mysterious vocals to a track. The record was released on Eldritch's own Merciful label, *Floodland*. 1990 will also see the Sisters return to the studio with some new material only be explored.

WIRED FOR SOUND

THRUST: We're behind the scenes at Rock and Roll Control to get the low-down on Tampa's nighttime commando, Austin Keyes.

AUSTIN: It's a lie.

THRUST: What is Rock and Roll Control?

AUSTIN: It means several things. First of all, it comes from Tampa Bay. Second, it's out of the studios at 98 Rock, and most importantly it means the rock listeners in Tampa Bay have a hand in what they hear on the radio. They're in control and it comes out of Rock and Roll Control at 98 Rock.

THRUST: Austin, you're viewed as the Captain of Rock and Roll Control because of your rapport with the evening audiences and because you host the new local show, *Tampa Bay Rocks*. How do you handle the responsibility?

AUSTIN: It comes naturally—the inclination to go with what feels right at the moment it happens, to respond to the audience. On my shift, there are a lot of listeners calling in. I feed off the energy of the audience. 98 Rock is not trying to “lead the ship to a new generation,” whatever the hell that means. We're here to reflect what's all around us: the musicians, the artists, the fans, the listeners. We mirror what is going on instead of being futuristic or retarded. We are now. That's real important.

THRUST: Are you the rock and roll barometer of today?

AUSTIN: Yeah, I guess that's it.

THRUST: You receive feedback every day from the listeners of Tampa Bay. What does the town have to say?

AUSTIN: People have been apathetic—real apathetic and disappointed. But, they're also excited about the chances of some things

going on. They're weary and glancing sideways, not exactly sure if things are going to go all the way or not. We're here to tell them that it is.

THRUST: Explain how listeners have a direct say in the nightly countdown, “The Bays Nine Most Wanted.”

AUSTIN: It's pretty simple. People call all day long and request songs from the station's playlist (plus some write-ins.) The Top 9 get played every weeknight at 9. There's 40 + songs that people choose from the station's schedule. The Top 9 will always be current songs as opposed to the greatest hits approach to programming. Again, we're a station for today, not for yesteryear. Many votes come in for local bands and I write it all down and pass it along to the program director who makes the final decisions on the playlist. But, the point is, every request is tallied and counts to some degree in the determination of the station's future playlist. Local bands always getting votes, but a band has to be in regular rotation to make the Top 9.

THRUST: In the public's eye, Austin Keyes is influential in determining how music progresses in the area. Is that accurate?

AUSTIN: It's still such a new thing. I've been in radio for a lot of years, so I'm real careful about any influence that I may have. I want to make sure that I do it right. I've been getting a lot of phone calls from people who have sent tapes for the local show wondering if they have to pay to be on the show. Apparently, and this is only a rumor at this point but I've heard it from several bands, persons have contacted other radio stations and were told that it would cost money to have local bands featured. That's payola. It's the lowest you can get! People have been calling me



with Austin Keyes

telling me this stuff. I'm astounded! There is so much talent in this area and it should *never* be about making money on local artists.

THRUST: Tampa Bay Rocks is into its second month. How many tapes have you received?

(At this point, Austin reaches overhead and pulls down three large boxes, all filled with recordings of Tampa area bands.)

AUSTIN: I don't know Chris? How many does it look like to you?

THRUST: A couple of hundred.

AUSTIN: See, I wasn't kidding when I said there's plenty of talent in this town.

THRUST: Have you listened to all the tapes?

AUSTIN: I'm getting there. And you know what, not one of them is terrible. I'd say that 50% of them have something very interesting going on. They may not have found their individuality yet or there may be problems with the singers or the arrangements aren't correct. 10% of the stuff we receive is already there: *Savatage*, *Roxx Gang*, *Crimson Glory* and other local bands are going to really skyrocket in the next year or two. Another 40% of the bands are at the crossroads and time will tell what they have to offer. These bands may need management or direction to put them in the proper perspective. The talent is there, though!

THRUST: Do the tapes received cover the stylistic spectrum?

AUSTIN: Oh yeah, we've got southern rock, college rock, death metal, progressive and alternative styles. We've got it all.

THRUST: Everyone thinks that it takes a move to Los Angeles or New York to get discovered or to progress in the music industry. Is that myth going to be shattered by the seeds that are growing in the local community?

AUSTIN: Absolutely. I was talking to my boss and he told me major labels were listening to *Tampa Bay Rocks* and evaluating the talent in this area. There's no need to go elsewhere. The rock and roll is here and we want it to stay here. Unfortunately, the area is just starting to get the management companies and other music professionals in this area to help it grow. It's not going to happen overnight. The club scene is not quite strong enough. The club owners aren't as supportive of original songs as they could be. It's obscene that talented bands with complete sets of original material are being turned down in favor of cover bands. It's a shame, but you've got people in the clubs yelling "Freebird" to bands that should never do that song. That dinosaur element has got to change before things really start kicking into high gear.

THRUST: If the blemishes are cleared up, can Tampa Bay be a powerful force

in the music biz?

AUSTIN: No doubt. I haven't even counted how many studios there are. But again, there's a lack of quality engineers available. It's beginning to build up but it needs nurturing time.

THRUST: You've been thrust into a situation where you make evaluations on local bands. What criteria do you use to judge recordings?

AUSTIN: It's a difficult situation. I try to keep several things in mind. I've got to be fair to those who send in their hard work. I take care of that immediately by listening to every tape I get—not just one or two songs but really listening to a tape and trying to pick the strongest song. In some cases, the last track may have the magic so I've got to listen to everything to give the bands a fair shake. The second thing I look for is the heavyweights. What two or three bands are the cream of the local crop and can anchor down the hour show. Sure the band and their friends are going to listen, but I also have a responsibility to the radio station and the rest of the audience who most of the time couldn't give a damn. It's important for that middle, mainstream audience who is not club active to stay tuned during *Tampa Bay Rocks*.

THRUST: Are you an expert on the music scene?

AUSTIN: I'm not a qualified expert but I have a pretty good ear. It may not always be on the mark but a good song is a good song. Demo tapes are received by major publishers and labels with just guitar, piano and bass. There may not even be a drum track. It doesn't matter if the production is there. If the guy has good pipes and can sing, you're going to know it.

THRUST: What advice do you have for bands sending in tapes?

AUSTIN: Believe in your product 1000% and don't let anyone get you down. Most importantly, never introduce the word "failure" to your vocabulary!

THRUST: What positive things have already been realized by *Tampa Bay Rocks*?

AUSTIN: Here is one example: A year ago, *Savatage* would not have been acceptable music for the radio airwaves. But, after jamming *Gutter Ballet* on *Tampa Bay Rocks* for four weeks, the "powers that be" decided to promote the song to regular rotation.

THRUST: A major concern among area bands has been that, even though *Tampa Bay Rocks* is great, it could become a pigeon-hole to stick local acts, even if the material ranked with national releases. Can any band follow *Savatage*'s footsteps and graduate to a higher rotation schedule?

AUSTIN: Of course, we did it with *Savatage* and we'll do it for anyone else with the right product. That's the whole purpose of it. People say, "Why are you playing *Savatage*, they're already made it." I've got something to tell you, no one in this town has made it and we'll support *Savatage* and any other band with potential. I want to see *Roxx Gang* and *Crimson Glory* move up to full rotation, and I will keep playing their tunes on Sunday until the station starts playing them all week long.

THRUST: Is *Tampa Bay Rocks* a flash-in-the pan or will it become a powerful force in the local music community?

AUSTIN: Anything can happen. I can't predict the future but I don't spend hours and hours each week listening to local works because the show is temporary. We have big plans for it.



98ROCK.



New York Groove

The Latest Breaking Music News From The Big Apple
Refined and Reported by Amy Kinder and Susan Burke

Hello everyone!! How are ya? We're Amy and Susan—2 chicks from New York City who will be keeping you up to date on all that's happening in the Big Apple. Each month in this column, you can expect to see who's playing in the area, who's out with who, and all that fun stuff. Your feedback to this column would be greatly appreciated. It will really help us make this a column that you want to read. So let us know what you think—what you like, what you don't like, what you'd like to see more of, what you'd like to see less of, etc. We think you get the idea. Just send everything to the attention of New York Groove c/o Thrust.

To begin this session, we caught Ace Frehley at The Ritz not too long ago. Let us tell you, he put on an amazing show. He played the perfect combination of songs from his latest solo LP, *Trouble Walking*, his previous solo albums, and some classic old Kiss tunes. The place was packed to the rafters with both old and new fans, among them Rikki Rachtman, the infamous host of MTV's *Headbanger's Ball*. We've been seeing Rikki a lot lately, as he commutes from LA to New York to tape the show.

The opening band for the evening was the incredible Electric Angels. Although they are originally from Los Angeles, they have since relocated to Manhattan. After seeing their energetic live show, we caught up with them a week later at Atlantic's head offices. If you haven't heard them yet, where have you been??? You should be able to catch their first video for "Rattlesnake Kisses" on MTV now. This is one band that will definitely make waves in the 90's. Guitarist Ryan Roxie told us that they have plans to go on tour in the next few months and they will be down in Florida at some point. Don't miss this band. You'll be sorry if you do.

Not too long ago, another couple of happening bands passed through our area. Bang Tango and Jailhouse pulled into town for one show at everyone's favorite hang out, The Cat Club. And what a show it was. The place was jam packed with record company execs, fans, and a handful of NY area rockers. Joey Beldonna from Anthrax, Eric Carr from Kiss, and of course Rikki Rachtman were all on hand to enjoy the festivities. Bang Tango went on first and put on a very energetic and entertaining show. Despite the late hour that Jailhouse went on, they still played to a full house of people who were very anxious to see what this band was all about. Although this was their first show in New York, they cer-

tainly proved themselves to be a band to watch for in the immediate future. Pick up a copy of their debut LP, *Alive in a Mad World* and request their new video "Please Come Back." You'll be glad you did.

Another great new Atlantic band to watch out for is Amsterdam-based rockers, Slez Beez. As you may remember, they opened for Skid Row on their club tour last month. We were not able to see their live show, but we've heard some real wild stories about it. Over a Mexican feast at a local hot spot in the Village, lead singer Andrew and drummer Jan told us about some of their crazier times with the Skid boys. Check out their recently released LP, *Screwed, Blued, and Tattooed*.

Next up, we were back at The Ritz, our second home, to see the legendary Alice Cooper. We were accompanied by another legend, the very tall and lanky Joey Ramone. We really wanted to see openers The Front, but due to some unforeseen circumstances, we got there much later than expected. As a matter of fact, we got

Miami, but has since relocated to New York where they have been for quite a while. Rumor has it that there is lots of label interest for the band right now. When we got to the door, we were disappointed to learn that the band had cancelled the show. We still want to check them out. Hopefully they'll schedule some more dates soon.

That weekend, a major show came back to our area. After catching this amazing triple bill twice last time around, we went to witness the madness again. It seems that we just can't get enough of seeing Faith No More, Soundgarden and Voivod. This time, the event came to L'Amour in Brooklyn. Being that this was the last night of the tour, a great time was had by all. Although each band is so original and different in their own way, the crowd seemed to love all three of them. This show brought out many many people, including members of New York based bands Heavy Rain (formerly the Crumbsuckers), Leeway, Dream

the new album. According to guitarist, C.C. Deville, it will be quite a surprise to the fans, but he is sure that everyone will like it nonetheless. Lead singer Bret Michaels had to celebrate his birthday in the studio, but went out partying with the rest of the band and had a blast just the same. No release date has been announced for the LP yet, but we will keep you posted.

Pretty Boy Floyd's blonde bassist Vinnie Chas has been calling us every week to keep us informed on what's going on with the "Leather Boys with Electric Toys." They just completed filming their second video, "I Wanna Be With You," which went very well. This ballad is destined to be a big hit for them. You should be able to see it on Headbanger's within the next few weeks. They are now trying to work out a tour itinerary for the spring and summer months. We'll let you know as soon as any dates are confirmed.

We've also been talking to another hot bass player, Rachel Bolan from Skid Row. He tells us that the tour has been going great and they will be coming off the road soon for a well-deserved break. On their current tour, they've gone from arenas to clubs back to arenas and finally, back to the clubs. Rachel told us that his personal preference is clubs because he can actually reach out and touch the fans and see their faces, whereas in arenas, you can't always do that. Unfortunately, we won't be seeing them live again until sometime in '91. Lucky we saw them so many times on this tour.

Intice's bassist Vinnie Granese tells us that they have been getting lots of label interest, and that this will be the year for Intice. The band has taken new photos and are looking better than ever. They have also just completed recording a new 2 song demo at Morrisound Studios in Tampa. This tape is not available commercially, but you can get a copy of their debut LP, *Taste The Night on Night Train Records from PO Box 291380, Tampa, FL 33687*. If you haven't checked them out yet, wake up and spell the pavement. The guys are currently showcasing throughout Florida for a number of labels who are considering signing the band.

We should have some interesting stuff to tell you next time. Some of the bands that we'll be seeing and/or talking to in the next few weeks are Slaughter, Heavy Rain, Motley Crüe, Faster Pussycat, LA Guns, Testament, Savatage, Clear Assault, and Joe Satriani.

Until next time...CIAO!



ELECTRIC ANGELS

there just ten minutes before Alice hit the stage. The huge stage show came complete with monstrous props, lots of smoke and fire, ghoulish and nightmarish theatrics, and of course Alice's famed "blood". After all these years, Alice is still right up there with the best of them. Following the show, the three of us were ushered to the upstairs bar for the post show party. After making our way through a large number of celebrating guests, Joey was finally able to meet his idol. According to Joey, Alice Cooper is the main reason he got into rock and roll.

A couple of days later, we tried to catch Z-Toys at Sparks, a local Long Island club. The band was originally formed in

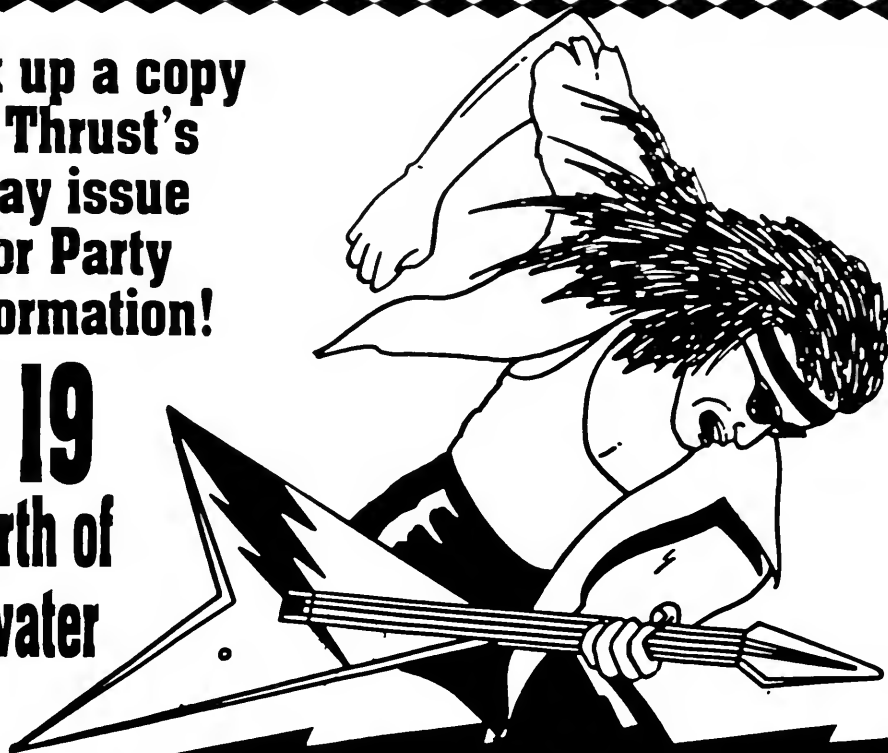
Theater, Meanstreak, and Situated Chaos. Even Def Leppard's Rick Savage was spotted in the crowd.

Those "Naughty, Naughty" boys, Danger Danger, held a video screening party for the release of their second video, "Bang Bang." Raw, a club in Queens, opened its doors to the band's families, friends, fans and press. A great time was had by all. The video has already begun airing on *Headbanger's Ball* and has been getting good response.

Over the past few weeks, we've been talking to a few of our friends from the west coast. The Poison guys phoned us from the recording studio in Vancouver to tell us how they are coming along with

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Time Don't Heal A Broken Gun

by John Urban

L.A. Guns represent everything that a real L.A. hard rock band is supposed to be, which is everything your parents ever warned you about. The band's line-up consists of vocalist Philip Lewis, bassist Kelly Nickels, guitarist Mick Cripps, drummer Steve Riley, and the group's founder and namesake, lead guitarist Tracii Guns.

With two intense releases under their belts, (their self-titled debut and new LP *Cocked and Loaded*) the Guns are finally earning heavy airplay after a long initiation of hard knocks. In the following interview, Kelly Nickels lays down the truth about the L.A. scene, the new album, the band's history, and why their electric Gypsy reputation has made them among the most misunderstood bands in the current metal movement.

THRUST: I saw your show last tour. Do you still have the same line-up or have you pawned in a couple of guns?

KELLY: No, this is it.

THRUST: What's new with the band? Have you got any new tats?

KELLY: We've released "The Ballad of Jane", our new single. We've done like nine videos and everything else you can imagine. We've been on tour since October. We hit Japan and Canada and the States again. Hopefully by May or June we'll be out with a major or be in Europe. And we got a couple of new tats, spiders and a couple of weird things.

THRUST: Has Tracii been keeping out of jail?

KELLY: What?

THRUST: There's rumors that he's had some speeding ticket problems.

KELLY: He's all right. He talks too much sometimes, (laughs). To the wrong people, to the enemy.

THRUST: What was LA Guns original association with Guns N Roses?

KELLY: Oh, God! I'll do it real brief for ya'. Axl used to sing for L.A. Guns. Then Axl split and started a band called Hollywood Rose with everybody that is in Guns N Roses now except Slash. And then Tracii started playing with Hollywood Rose, and then they became Guns N Roses. Then Tracii split Guns N Roses and Slash joined, and that's that. Yes he did start it. Yes, he was in it, yes it's over. That was L.A. Guns.

THRUST: Your drummer Steve Riley was formerly

with WASP before joining the Guns. How did you recruit him?

KELLY: Actually, he had left WASP that week, and he was rehearsing in the same studio that we were. We had just finished the record, and we hadn't taken pictures yet. He joined the band a day before we took the album's cover picture. The old drummer, Nicky, was a really cool guy but a bad poker player so he had to go.

THRUST: Didn't your singer Philip Lewis previously sing for the band Girl with Def Leppard guitarist Phil Collins?

KELLY: Yeah, he did. That was like his first band. He was pretty disgusted with the rock scene in England. It was bad enough for Phil to want to come all the way to Hollywood and join a band with four guys he never met in his life. The first time we met him we came out of the car that was in the "One More Reason" video, that was the only car that any of us had. It was a 62 Buick with wings and the fins and it was filthy. So we just met him in a restaurant. I was on crutches still, I can't imagine how this guy ever wanted to hang out and join us. Phil has guts!

THRUST: When I saw you last tour, I was impressed by all of the hunger and raw energy that goes into your live show. I hope that's keeping up.

KELLY: Oh yeah, man. That will never stop. It doesn't matter what happens during the day or what time we go on.

THRUST: Your band's style is more aggressive than most LA bands like Pretty Boy Floyd for example. It's hard to compare you to anyone.

KELLY: We're compared to The Munsters, The Adam's Family and he Green Hornet (laughs). People like to compare things a lot. Some people are easier to categorize, they are kind of similar to bands that are bigger. Maybe they try to capital-

ize on that. But I mean, who looks like hell? I don't know. We try and be our own thing. The most professional un-professional band in the world!

THRUST: I rented your video tape and saw a lot of cool videos from the last album that I never saw on MTV like "One More Reason." Was that video too heavy for MTV?

KELLY: Yeah, but look at the way we do things. If everybody could catch on to the sense of humor that this band has, the world would be a nicer place. We've been accused of being sexist, and all of this because of the chick on the album cover. But if people took the time to get their head out of their ass, they'd realize that in (the video) "One More Reason." The whole band gets killed by chicks. If we killed girls, we would never hear the end of it. But girls killed the band, so it's totally cool. Like tongue in cheek, it was all in fun and everything. We love women, we would never do anything to hurt women. Even the sexiest rap is so full of shit, nobody does their homework. The girl on the cover of "Cocked and Loaded" was done by a woman. She's a street artist off of Melrose. First of all, it's a cartoon—which doesn't have any merit anyway. But, she's on the butt of the gun. The gun isn't up her ass or anything,, she's in charge of the gun. If we had the gun pointing at the woman's head, then I would understand why people would freak out. We get all of this shit for nothing, man it's really wierd. But actually, it's good because the kids love it and the parents hate it so it's perfect.

THRUST: Let's talk about the new album. It seems that your debut was a bit rawer and more straight ahead. On the new album, there's more diversity.

KELLY: Exactly! We didn't want to do another record like the first one. The first record was great at the time, it was great the way it came out. We

couldn't be happier, we didn't know any better. But after that we toured for eleven months. We did a lot of majors, we did a lot of clubs, we worked out asses off. We got a lot tighter and we learned a lot fast. The only reason the production was better on the second record was because it was a lot easier to listen to. Because if we did another record like the first one with the same sound quality wise, people would go like, "Where's this band going? They're already stagnant on the second record." We don't want that. We want to grow, we want to do different things. That's why we threw "Magdalaine" and "Malaria" on there. We wanted to try things a little off the wall, something that's not a three minute song that can still kick your ass and get your attention and blow you away. It's like Hitler going through Poland to use a bad example. But "Malaria" is like the groove from hell, man. We wanted to do a record you could listen to the whole way through and not just pick out the obvious singles and everything else is cheesy rock songs. We wanted everything to stand out and hold it's own.

THRUST: In case you didn't know, they've been playing the hell out of "The Ballad of Jane" on local radio.

KELLY: Yeah, I heard a lot about that because Steve has some family in Florida and they say they've been playing a lot of it. It's the number two request on Pirate Radio in L.A., which is unbelievable! The DJ there, Scott Shannon, said on the radio the other day that "The Ballad of Jane" is like a real song that you hardly hear anymore. It's not like a powerballad. We didn't want it to get like that. You know, "Angie" (Referring to the Rolling Stones classic), doesn't get heavy and start ripping your head off.

THRUST: How did you go about writing it?

KELLY: Mick and I wrote the music, and Phil and I wrote the lyrics.

THRUST: It's about a girl dying, right?

KELLY: Actually, it was based on Jane Mansfield. I was watching the Playboy channel at two or three in the morning, and the last show they had on was a documentary on Jane Mansfield. So I'm sitting in this apartment, and it's real dark. I had the tape recorder with just the song's music on it. I had a piece of paper and a pencil. I was watching the Jane thing and I had the volume down on the TV, just watching it and taking it all in and listening to the music. I just started singing it. Like how I looked at it, how her husband looked at it, how people looked at it, what people thought of her, how she thought of herself, how it's like some people get so close. Or it doesn't matter. Like even if you do make it, you can't take it with you. She does die, but we're all gonna die anyway. But I think anybody can relate to the song. Anybody who really tries to make it and just doesn't quite get there, you know? It still means something to somebody. Everybody means something to somebody.

THRUST: I noticed on the album credits that Robin Zander and Rick Nielson from Cheap Trick helped you in the studio. How did you meet up with them?

KELLY: Well, we toured with them last year for about a month which was great! They were the nicest guys. So when we were in the studio, they were recording or writing or something. Anyway, they stopped by the studio and everybody was getting kind of toasted. The engineers were still working, so they sang on "Sleazy Come Easy Go" and on a couple of other songs. But who sang more was Derek St. Holmes from Ted Nugent's band. He was there a lot. He sang on a lot of backgrounds and helped out a lot. For some reason, he's not credited for as much as he should have been, which is pretty bogus.

THRUST: Getting back to your roots, do you really consider yourselves part of the dirt LA/Hollywood street scene?

KELLY: Oh yeah.

THRUST: So now that you have toured the world and have received some national success, has that changed how you view where you come from?

KELLY: Oh no. You just can't wipe out all of those hard times, all of those good times with just a couple of records. I mean, that's in you. I think about that shit everyday, you know? Like starving, looking for a place to sleep and looking for places to live in. Scammin, stealing, whatever. When I first met Tracii, he was living in a shack in an alleyway. And I was sleeping in this empty apartment that hasn't been rented out yet. Cops threw me out a couple of days later, all kinds of shit. Mick had an apartment and we'd crash on his floor. It was rough, but it makes you want to get out of that kind of life. It's the kind of stuff you go through that makes you hungry and makes you want to do something with yourself, or else you could still be there hanging out. I mean, you prostitute yourself almost. You hang out outside of clubs and wait for chicks, strippers man. They make the money, so you hang out with the strippers. You wait for them to get off work, then you go out and get a drink and they'll buy you something to eat, crash sometimes at their place, they take care of you. Strippers are great. Girls like dancers have the best hearts. There probably wouldn't be a rock scene if it wasn't for strippers and mud wrestlers and people like that. You can't make a living playing in clubs, you gotta pay to play. Now, we pay to play in a different way. You always pay to play, so you should get used to that.

THRUST: How have things changed now?

KELLY: They haven't changed that much (laughs). We're still just trying to get by, you know? Waiting for the day. But it's all right. I got a lot farther than I thought I would or the band would. But I think we're gonna have our day in court, so it'll be cool.

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PETER MURPHY

CUTS TAMPA UP

BY MARK PHILLIPS

The music echoed through the empty halls, like the eerie symphonies of a phantom composer. His voice ringing out, melodic, unearthly—Gregorian chants hailing an earthbound angel. Peter Murphy, subdued by another lengthy sound check, exercised his vocal range with wordless tones swept up by the near perfect acoustics of the renovated Bayfront Center's Mahaffey Theatre. The demigod of goth-rock stands upon the stage bathed in darkness, his recently white/blond hair catching stray beams of color while the crew tests the lights and mix for tonight's show.

"Let's give 'Shy' a try, just to see if we still remember it." Murphy jests with his newly named band, The Hundred Men. Teri Bryant slams the opening percussion licks, leading in the rest of the group. Murphy wields the mike. "One day. You will be the one ..." With liquid grace, he moves over to Paul Statham and removes a souvenir rubber alligator from beneath Statham's keyboards, manipulating its jaws to mouth the words. "To say, I'm sick of empty fun ..." Murphy mimes a struggle with the gator as he sings; soon it overpowers him, pulls him over to Peter Bonas on guitar and viciously bites his ass. Eddie Branch, on bass, nearly loses the cigarette—precariouly balanced on his lip—from laughing. This catches Murphy's and the alligator's attention, much to Branch's amusement. An uncanny smile illuminates Murphy's face, an odd contrast for those who remember his days of dark sovereignty with Bauhaus.

This candid spirit seems to reflect itself in Murphy's latest *Beggars Banquet* release, *Deep*, i.e. "Deep Ocean Vast Sea," detailing Murphy's analogical cliff diving experiences in the Aegean Sea or the melodic "A Strange Kind Of Love," revealing emotional revelations of his heart. The one thing that remains the same is Murphy's subtle theme of enigmatic mysticism; evoking pseudo-religious mantras, ranging from superstitious cynicism to quests for a sanctified soul.

When asked if his songs revealed an internal pilgrimage, Murphy played down the significance, "I think it's an urge. When I write, I don't write songs. I write words and those words end up on songs. That's what I'm working at. Its very internal. I try and keep the perspective wide rather than narrow. In doing so, one becomes interested in all sorts of ... I suppose you would call it ... superficial outside ideas. One can become very attracted into the occultic areas. Although,

I never have, I've always seen that they're very exterior forms of power. I think it's more to do with the soul, really, than where we're at... the spirit. It's just a yearning for that expression, rather than the personality's expression or the mind's expression. But that doesn't mean I'm always successful. Yeah, the lyrics have that kind of searching quality."

Murphy then reflected on his early goth-rock lyrical expressions, when he was the front man for Bauhaus from 1978-1983. "But I think in Bauhaus it was more experimenting with words, as much as anything else, rather than specifically being conscious of what we were writing

ment, not being involved in it."

Murphy claims it's this same detachment that makes for his electrifying performances. "I think it starts from basically wanting to keep the thing fresh every time. It's very simple, it isn't very complex and that's why I try to play down any sort of staging for the show, although it's stage... in that it develops some sort of form; it has to; there are certain things that work. From the performance point of view—from being a singer, it's just really finding that space that you first had when you first sang the song, for instance. Which is pure inspiration rather than just repetition. That's difficult to find, isn't it?



about. We would often work very randomly and just work with random line associations with a theme or something. So that we would be interested in seeing what came out of that, rather than actually being in control of something. We would let it just appear. It's trying to be detached as well. Some songs you can be detached and just write around a certain mood and sometimes words can just make up something... make up this theme that you weren't necessarily conscious of. It's just good to do that, because you're constantly refreshed. Its always done with a sense of... not only humility, but detach-

ment. So I try and take everything very seriously, because I think the moment is very awesome. I just want to keep it alive, really. There are certain things that do happen every show ... that you fall into. If it feels O.K., it's alright. I mean there's also a conscious understanding of an audience and working with an audience. There's a desire to integrate them or ostracize them. You play with them. You take them through certain emotions, which songs contain. So it's not just about pure entertainment. In a sense, it's about moving an audience, hopefully. Just like theatre, creating a mood that's right for the song.

Peter Murphy and Bauhaus not only created moods for the songs, but set a distinct style that would affect the very look and sound of progressive rock. Bizarrely lit sets, all done in black and white. Nightmarish visages parading across the stage, coupled with music and lyrics that would give Lord Byron a lesson in decadence. When asked if gothical literature had inspired their image, Murphy candidly responded, "No, not particularly. A lot of people saw that and assumed that. You know, Shelly's work and all that. The thing was, when we chose the Bela Lugosi cover, which was stills from the 1920's films, basically, the background was from *The Cabinet of Dr Caligari*. The photograph was perfect. It's a picture of the somnambulist and he's holding this girl in his arms and he looked exactly like I did on stage at that time. That was an afterthought, it's not like we saw that and copied our style after it. So we just chose images that were appropriate. There was never a conscious stylization based on any influence, really. There was just a visual thing. It was quite natural for us all to be like that. I think the dynamics in the band just set themselves. Danny (Daniel Ash) and I bounced off each other a lot. Dave (David J.) and Kevin (Kevin Haskins) were pretty much the backroom boys, just keeping calm, basically. It was just a very odd mixture that created that. The lighting really was born from necessity, lack of lighting when we first started. And we wanted to control our own lighting from the outset. We basically bought cheap lamps, put them on the floor, lit it and used shadows. That obviously relates to the 1920s gothic feeling and black and white film quality. Using strobes to get that kind of filmic fast action. It was very simple, really."

This looked David Bowie to choose Bauhaus to open his post-modern vampire classic, *The Hunger*. When asked if he felt he may have inspired Ann Rice's rock star vampire, Lestat, in her novel *The Vampire Lestat*, Murphy was amused, "You'd have to ask her." He laughed. "Maybe not. I don't think so... it's interesting, isn't it? I don't know, maybe she was." Whether she was or wasn't, Peter Murphy has inspired his listeners to enter his own eclectic fantasies, and continues to do so. His live show proves he is still possibly the finest performance artist to grace the stage and whatever images he projects, they permanently etch themselves into our memories.

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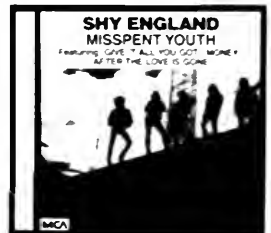
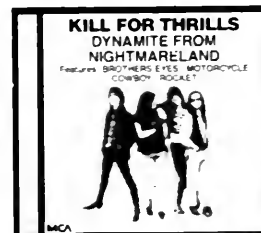
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Kitty Grinds

Clawing Their Way To The Top



THRUST: We're here with Philip Gregory of Kitty Grinds.

PHILIP: Yeah!

THRUST: And we want to talk about what's going on with the band in the nineties. A recent project for the band was the Party Boat on March 24.

PHILIP: It was a blast. There was lots of eating, lots of drinking, lots of rocking. We had a lotta fun all night over.

THRUST: How did the Party Boat concert evolve?

PHILIP: We've had a lotta hours at our several shows and the promoters thought we'd be the best band to book for the Cruise to Nov 1991.

THRUST: Is Tampa really catching on to the Grind?

PHILIP: I think they are. We're doing something different. We put on a good electric show. It may not be everybody's bag of music, but we definitely give ya something to look at. Even if you don't like what you're hearing, you're going to enjoy what you see. It's coming together pretty well for us right now. Everyone in the band has a good attitude. We're being

patient, and letting the good times roll to the top.

THRUST: Time for a journey down memory lane. How did Kitty Grinds come together?

PHILIP: Don Huber and I were neighbors. I was doing something in an alternative band, and Don was playing with a local band called Charade. Don left his band to start my band. Then, Michael John (guitar) joined us which left us short on bass. Being the beach boys that we are, we came across Roo Bedrock (bassist) who was in the area and we went up to his house to ask the typical long-hair question: "Are you a musician?" Luckily, he was, so we hooked up.

THRUST: Was the band originally called Circus?

PHILIP: Yeah, but that saw no other than a tale of itself. We did some Battle of the Bands for our first gigs after we had all gotten together. There was another band with the name Circus. Not wanting any legal problems, we changed our name to Kitty Grinds. We kept plenty of songs from the Circus phase but we started to grow and get more direction. As far as the

history of the Grind...it's all history. (laughter)

THRUST: How long has Kitty Grinds proper been around?

PHILIP: It's going on two years now.

THRUST: And how did you arrive at such an interesting moniker?

PHILIP: When we realized we had to change the name, we wanted something catchy and different. We didn't want a name with "Guns" in it or anything like that. I was going through some old books about movies and there was a movie made in the thirties about a burlesque dancer named Kitty Darling. It was the typical rags to riches back to rags story. So "Kitty Grinds" is a name and a verb-noun. Kitty and then the Grinds.

THRUST: Are you happy working with the rest of the band or are they just bums off the street?

PHILIP: Well, we're all bums on the street but there's a magic in the band. We've had arguments and fights but we've made it through the rough times fairly well. We've learned to respect each other as adults. Once we realized that this

isn't a kid's game, things got easier. In fact, the last six months have been cool.

THRUST: The band has a full length tape available to the public. What were your goals when you released *Kitty Grinds*? Did you just want to let the local public know about the band or was there something bigger in mind?

PHILIP: Our initial goal was to get a product which could be shown to the major record companies. But we've learned that the strict market may not always be correct. It's a nice package, a good recording, and it's available in finer record stores in the Bay Area.

THRUST: How has response been to the debut project?

PHILIP: It's been great. We're one of the hottest selling local acts, at least that's what Peaches tells us. The tape is fire and dandy but it's the band in a younger stage. We're planning to do some new recording and bring in some outside production to help us formulate our concepts and ideas. Sometimes it helps to have an outside, objective force to work with. It's hard to make suggestions on yourselves.

THRUST: For the record, is the tape also available through the mail?

(At this point, the omnipotent voice of Kitty Grinds manager, Jake, bellows out of hidden speakers in the ceiling.)

JAKE THE MANAGER: You may order a copy of Kitty Grinds self-titled release by sending \$8.00 to MCCM Management, P.O. Box 1410, Largo, FL. Or send \$15 and get the Kitty Grinds membership which includes the tape, the official Kitty Grinds t-shirt and whatever else is laying around when your money comes in.

THRUST: What if they circle the jade elephant?

PHILIP: Then we'll throw in a ginsu knife set, I guess.

THRUST: What are the coolest tracks on the cassette?

PHILIP: I dig "Liquor's Talkin'," "Looking for the Good Life," and "15 Will Get Ya 20." I like all the tunes but the three I mentioned are the ones I like to do live.

THRUST: How about new songs?

PHILIP: Be looking for "The Tale of Kitty Grinds," the musical story behind

new project started by summer.

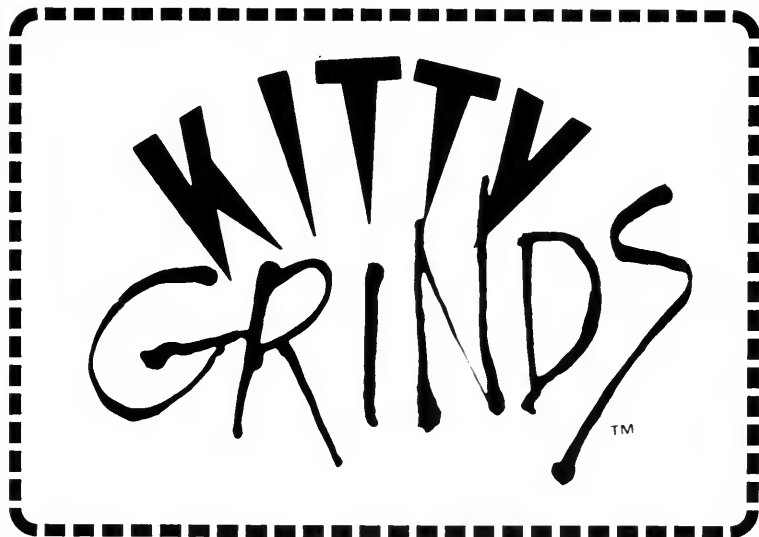
THRUST: Do you feel the band is receiving the attention you deserve?

PHILIP: Yeah, finally the music scene is starting to get off its ass in this town. It's great the bands like Roxx Gang are getting attention for coming out of this area. More people are saying, "Go ahead and play original stuff" when we play out. That's what its going to take—getting out of that cover band syndrome that everyone gets locked into. Everybodysays it but it's true. This area has got to start promoting original music. It's great that there's 98 Rock with the local show and Thrust Magazine. The more and more that's happening, the more attention that is going to be looked at from other areas. Radio wars and all that stuff draw national attention to this area. Having twenty local music magazines would do nothing but strike up the competition and keep everybody on their toes.

THRUST: Twenty?

PHILIP: Well, OK, two or three (laughter). Action draws attention.

THRUST: What's the Kitty Grinds



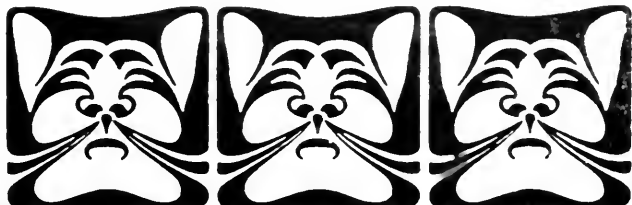
the name. We've got a power tragedy ballad called "Midnight Rain." "Big City Blues,"—hell there's tons of new stuff. And, the new stuff is more of the direction that we want to go in. Our older stuff is great but the band has matured since then and we want people to be digging the new stuff too.

THRUST: How long will it be till you lay down the new songs on tape.

PHILIP: Very soon. We hope to have a

attitude? Why are you together and why are you going where you're going?

PHILIP: We don't like working. We want to sleep late and party all night. (laughter) Why are we together? We're together because we enjoy playing the music and its a great energy release for us. It's fun to see a person singing a song that you wrote. That's one of the biggest highlights for me. We like the hot lights, the loud amps, and people tapping their feet to the tunes. We live for it.



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ROCKFEST 1990



Blades, Shaw and Crosby Jam

to benefit The Lighthouse

How many times do you think you'll see Ozzy Osbourne, Fiona, Tommy Shaw (Styx), Jack Blades (Night Ranger), Robbin Crosby (Ratt), Rod Morgenstein (Winger) and Company of Wolves all sitting around drinking coffee and sipping mineral water? Well, I have news for you. This wasn't the Grammys, it was Rockfest 90.

WSHE 103.5, South Florida's leading rock and roll station, was once again delivering a unique event to its loyal listening audience. Promotions director Lisa Tanaglia says, "It was a landmark event for WSHE, based on listener response. Next year, we'll need a bigger venue."

The event was intended to be a lifestyle exposition for the rock and roll industry. A number of exhibitors set up booths inside the perimeter of the War Memorial Auditorium in Ft. Lauderdale to display their various wares.

Randi Rhodes, the afternoon drive personality for WSHE did a remote broadcast from 3-7 pm from Riverwatch and interviewed Fiona, members of the winning band Roulette, and Rod Morgenstein from Winger. Several members of WSHE's listening audience came out to meet the people and get some autographs.

At approximately 7 pm, the party moved to the auditorium for Company of Wolves and the "All-Stars" to have sound check. This was when the fun started. After assembling the "all-Stars" onto the stage, the task of delegating vocals and guitar leads had begun. The sound check lasted late into the evening and finally ended when members of the local stagehands union informed everyone that their time was up. Everyone bid their farewells and went to their respective hotels to retire for the evening.

Early the next day, the exhibitors arrived to begin setting up displays and fans began to line up, waiting for the doors to open. The line, which eventually went around the block, got increasingly longer as the day progressed. The crowd had gathered with hopes of meeting or seeing the legendary Ozzy Osbourne and could be heard chanting "Ozzy, Ozzy," while the midday sun beat down on their heads. The doors opened at noon and the first 103 people who had paid their \$1.03 admission were given WSHE Rockpacks

containing CD's and bumper stickers.

The turnout was incredible and reached the auditorium limit of 1,900 people in just a few hours. At 2 pm Company of Wolves arrived to spend time at the WSHE booth signing autographs. Throughout the day, members of the "All-Stars" also signed some autographs. Later in the day, Ozzy Osbourne and his wife/manager Sharon arrived to sign autographs for the now-frenzied crowd. A table was set up near the back stage door and the crowd was asked to form some sort of line in order to conduct an orderly autograph-signing session. At first glimpse of the "Oz Master" himself, loyal fans began to chant, raising their fists high into the air. The fans were besides themselves at being this close to their idol and put forth maximum exposure trying to sit on Ozzy's lap, all 1900 of them at the same time. Albums, T-shirts, napkins and body parts were thrust for autographs. The steady stream of screaming fans and flashbulbs lasted for ten minutes, when Ozzy made a hasty retreat back to the dressing room and then to the hotel for a clothing change.

At about 5 pm, the winners of WSHE's Best Local Band Contest came onstage for an outrageous, energy-packed performance. Lead singer Roger Ramsey displayed incredible showmanship, bringing the capacity crowd to its feet. The group, consisting of Roger, guitarist Brad Michael, drummer Mike Rudolph, and bassist Michael Angel played an original set including their sure-fire future hits, "Sweet Stone Sally," Love Toy," "Save Your Love," and a new ballad titled "Dreams." The crowd ate up everything the band gave them, and then some. After an hour-long set, Roulette encored with "Rock-N-Roll" and "Whole Lotta Love" and then continued to sizzle with another encore. They returned this time with "First Time." Roulette's performance indicated their success is certain.

At this time, Ozzy reentered the building and took up his duties for the evening as Master of Ceremonies. Amidst the ever present chanting of his name, Ozzy gave the crowd his favorite line, "Let's Get Crazy!" and introduced Mercury Recording Artists, Company of Wolves who made this pre-tour appearance in support of their self-titled debut album. The Wolves



My Fiona has a first name.



What hearing problem, Geezer?



A little Ratt and Roll



Jack Blades leading the All-Stars.

Featuring Ozzy Osbourne, Robbin Crosby, Tommy Shaw, Jack Blades, Fiona, Rulette, Company of Wolves and WSHE personalities!



Robbin "Ratt" Crosby and Fiona



Kyf howling Brewer



Tommy "Yankee" Shaw



No Ozzy, it's not a bat head.



All Star Rockfest Troupe.

Special Thanks to Richard Kent, Al Lerner, and Adriane Bond of Tonight Today for the photos, copy and good vibes. Pick up a copy of Tonight Today when you're in the Mam area.

gave an outstanding performance led by lead vocalist Kyf Brewer who radiated enough energy to set the auditorium aflame. Guitarist Steve Conte and bassist/brother John Conte, together with drummer Frankie La Rocka, now officially and legally changed to Buddy Love) rocked the house for a solid hour with the likes of their current hits, "Call of the Wild," "Jilted," "Hanging By A Thread," and the passionate, soulful future release "The Distance." Outrageous vocal harmonies combined with a little harmonica and a solid drum beat by Buddy (who was Bon Jovi's original drummer) made for a rockin' set. Company of Wolves played for an hour and then Ozzy graced the stage. Once again, the crowd whipped into a frenzy.

After just a few minutes for moving and repositioning stage gear, WSHE's favorite airwave queen Randi Rhodes took the spotlight to introduce the "All Stars": Jack Blades (Damn Yankees, Night Ranger), Tommy Shaw (Damn Yankees, Styx) on guitar, Robin Crosby (Ratt) on guitar, Fiona all over the microphone, Rod Morgenstein (Winger) on guitar, Steve Conte (COW) on guitar and Kyf Brewer (COW) on keyboards. The band kicked in with Jack Blades on lead vocals for a screaming rendition of AC/DC's "Highway to Hell" and into "Jumpin Jack Flash." Then the vibrant Fiona picked up the lead on "Satisfaction" and grooved through way cool renditions of "Stay With Me," "Tush," and Zeppelin's "Rock and Roll." By this time, the speakers were smoking, guitar strings were melting and the crowd was screaming. The evening was wrapped up with a totally hot version of "Wild Thing," where the "All-Stars" were joined by WSHE air staff members Randi Rhodes, Liz Wilde, Mike Guerrero and Promotions Director Lisa Tena-glia helping out with the vocals.

Rockfest '90 was the party of the year. Everybody has a bias. Fans met celebrities, celebrities met celebrities, and we rocked all day and into the night. And most importantly, the Lighthouse raised money for its cause. Long live the spirit of rock and roll!

GIGGING "NAME CHANGE GAME"

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BILE DORK - DRUMS



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HARMONY SMITH - VOCALS



I REMEMBER BANDS WITH ALL OF THOSE NAMES. WE STAY PUT WITH OUR NAME THE JUCKY PAGES!

THE GREAT AMERICAN STIFF

You know what's really been frosting my ass lately—this whole business of music censorship. I can't turn on my TV without seeing some kid getting arrested in Sarasota for selling a rap record. Now granted, I'm certainly no fan of rap music, but in this country isn't there an amendment in the Constitution to guarantee the freedom of speech. I know there was the last time I looked. Then again, maybe George wants to take that amendment out because it makes it easier to govern people with no rights. So anyway, this kid's arrested and record stores are pulling the album from their stock. What happens? The demand for the record skyrockets and of course, Governor Bob, being it's an election year, jumps into the controversy. Bob says ban the album. But considering how Gov. Bob has a way of changing his mind on issues (ie. abortion, roads, service tax, etc.) his election manager tells him that he's alienating the rap contingency. Bob will change his mind again and next time we see him he'll be wearing Adidas tennis shoes and big thick fake gold chains telling anyone who will listen how he's the "Rappin' Governor." The public are like three year olds. If you tell them they can't have something, they want it even more. So it's a great waste of time and money for the government to get involved with this album warning fiasco and saying that you have to be 18 to buy certain albums. I sure as hell don't need the government telling me what I can listen to. I can see it now: a 17 year old standing outside a Record Bar with 10 bucks in his hand asking me if I'll buy him the latest 2 Live Crew records. There's plenty of pressing problems in the world that require the time, money and effort of the government, but they get off playing Big Brother and deciding what's obscene. I mean, Dan Quayle is obscene but nobody puts a sticker on him. Oh well, onto local music.

I received a new tape from Psycho Tribe. This is powerful stuff; these guys just keep getting better. Hopefully, this will be the tape that gets them the national exposure they deserve. If you like Killing Joke or music in that vein, definitely check these guys out. I also picked up a 7" EP by the Tampa based band, Assück entitled *Necre Salvation*. It includes 11 songs and is done in the style of England's Napalm Death. I really enjoyed this record and would like to check these guys out live. The record is on the Rigid label and available, I assume, at cool independent stores in the area. It also features colored vinyl and cool packaging.

The last month brought a couple of record conventions to our fair area. The first was at the Bay Area Outlet Mall. There was one big booth set up for selling bootleg tapes and video. So, I picked up some cool live stuff. If anyone is inter-

ested in trading, your list gets mine. The best buy to be scored was a video of *The Damned Reunion* show in 1988 in London. It's the complete show plus interviews and the quality is excellent. I wasn't so lucky with the Misfits video. But, what the hell, it was only \$10. The second convention was at the new improved Bayfront Center. This convention was a lot bigger but finding cool music was a pain. The king may have died on the toilet but there are a lot of people making a living off him at these record shows. I did score one thing that I had been wanting for a long time. A box set of 8 Clash singles with picture sleeves from Japan. These things had never been played and I felt guilty paying the guy the \$20 he wanted for it.

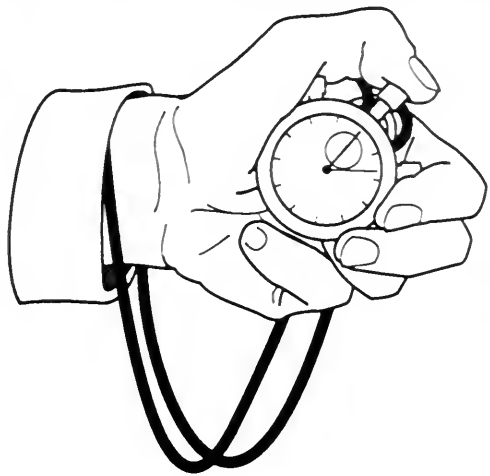
Here are some of the things my suburban neighbors have unwillingly been listening to: *Dread Zeppelin*. These guys are brilliant. They play *Led Zeppelin* songs in a reggae fashion with an Elvis impersonator singing. When I first put the 7 inch on, I almost died laughing. One 7 inch is on blue vinyl and has a picture of Elvis shaking hands with Bob Marley with the zeppelin exploding overhead. The songs include *"Immigrant Song"* and *"Hey, Hey"* on the flip. The other disc is on pink vinyl and contains *"Whole Lotta Love"* with *"Telvis: A Bad Trip"* on the reverse. It's just Elvis ranting and not making a lot of sense. It's on Birdcage Records PO Box 784 Sierra Madre, CA 91024. This record's a must. *Alternative Tentacles* just put out the motion picture soundtrack to a movie not yet released called *Terminal City Ricochet*. It includes 12 songs from DOA, I Braineater, The Grooveaholics along with Jello Biafra singing with my current faves No Means No as well as DOA. Jello also does spoken word on the last song. Jello stars in the movie as well so I'm looking forward to seeing it. The Big F have been spending a lot of time in the CD player lately. I was more impressed by them than Soundgarden and Voivod last month at the Cuban Club. It's really hard to put a label on their music, which is itself a rarity. It's loud guitar and heavy drums. Buy it. It's good. *Permanent Record* is a movie soundtrack that features Joe Strummer playing with a band called The Latino Rockabilly War on side A. The four songs indicate the direction Joe was planning to take for the *Earthquake Record* LP. They're a little looser and Joe seems to have a good time with this band. The B side features cuts by The Godfathers, Bo Deans, The Stranglers, the legendary Lou Reed and for some reason, JD Souther. At least they could have stuck

this song on first or last but no, it has to be song #3 off the first 5 songs on side B. So, listening to that takes away some of the pleasure of a otherwise fine LP. I've also been listening to a lot of JAMC. 98 Rock even plays one of their songs which I certainly would never have predicted. This is the noisiest stuff you're going to find on a major label with the exception of the Ministry and I don't think either band has sold out. I also came across a Killing Joke flexi-disc which has the song, *"The Beautiful Dead"* on it. It's a great Killing Joke song in the rendition of their earlier work. It's really a shame that a band of this caliber is reduced to putting out a flexi-disc because two so called friends of the band at EG Records own the publishing rights to all Killing Joke material till 1992. To quote Jazz, "We began to understand the apathy toward Killing Joke when an A&R man from Elektra Records told Martin Atkins (drummer) that there was no way he would even consider listening to our demo tape." To me, it's pretty sickening that some fat, no talent slob like Tone Loc can sell millions of records because he's a puppet for his record company. But, the people who care about their music and fans are treated like dirt. As you can tell, I'm a big fan of Killing Joke.

There hasn't been too much happening on the concert scene this month. There were a few bright spots however. The original members of Black Uhura reunited and put on a cool, but short set at the Cuban Club. It was a disappointing turnout. I would have thought that a band of this stature would have packed

the place. I wish they could put these shows on in the afternoon. More people would probably show up and it could be something to do on a Sunday. Think about it: Sun Reggae and Red Stripe. The Mighty Lemon Drops brought their *Laughter* tour to the Cuban Club on the 18th. We arrived in time to catch the last 20 minutes of John Wesley Harding's set. This guy has been described as the next Elvis Costello and after witnessing the set, I'm not about to argue. Armed with only an acoustic guitar and a great voice, this man had the audience in a trance. In September, he will return, backed by Elvis's band, The Attractions. Next up was Ocean Blue. I could really slag this band but what's the point. Classify them as New Kids on the Block that can play their own instruments. They'll probably sell a couple million records. Not much has changed with the Lemon Drops since they played at Masquerade a couple years back. These guys play good pop music with lots of catchy hooks. To me, they still seem like Echo and the Bunnymen even though they claim to have lightened up and are having a lot more fun. Not really my cup of tea, but it was something to do. The high point of the evening was definitely John Wesley Harding. I'd love to see this guy in a more intimate setting before he comes back with the Attractions.

Well Buckos, that about does it for this month. There really hasn't been a lot happening in Alternative land so I'm cutting this column a little short. Till next month, take care and don't let the bastard grind ya down.



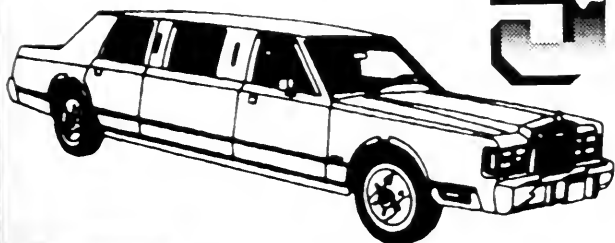
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The Black Cat



Hey Cat Fans!

This opportunity is being taken to remind you that The Black Cat wants to hear from all of the Rockers and Readers in **THRUST-LAND!** If you're in a band, let the Cat know what's going on, where you're playing etc. If you're a reader, who do you want to see covered, what do you like/dislike. Let the Cat know! Send all mail to: *The Black Cat, c/o Thrust 8401 9th Street N. #B-220, St. Pete, FL 33702*

• GOLLY! VOLLEY!

If you haven't checked out the Volley Club recently, make sure you do so soon. The much needed renovations have completely remodeled the stage area, bringing it to the other side of the room and opening up more space from which to observe the bands. The Volley Club now boasts one of the larger stage set-ups in the Bay Area. Great work, Guys and Gals!

• SHOCKING BUT TRUE

A rowdy group of rockers entertained the multitudes at the Volley Club this past month. **Shock Theater!** The lads kept this Cat entertained by playing "hard and harder rock" covers by bands such as **Metal Church**, **King Diamond**, and **Queensryche** to name a few, and their style of "progressive metal" exemplifies originals such as "The Crisis." Yes sirc...The Shocker's had folks dosey doeing, uh, dancing and moshing all at the same time. Hailing from up-yonder in Dayton, Oh-hi-oh, **Shock Theater** was formed in 1986 by **Kent McCray** (guitar), and **Doug Wiedeman** (vocals). Along the way they picked up **Tom Reade** (guitar), **Greg Weidemen** (drums) and **Eric Schramm** (bass) formerly of **Gary Guitar Williams & The True Blue Band**. Swing your partner...Just Kidding! **Shock Cat** Eric was quite verbal and told this Kitty that they have played all over the mid-east and southern states and hope to make the Bay Area a regular stop. A five song EP is in the imminent future and hopefully so is a winning Lottery ticket, or at least some financial backing. Ya'll come back, ya hear!

• GLAM AND SLAM TOUR

Jeteye and **Cast of Nasties** are combining talents for several co-headlining shows around the Bay Area this month. The Black Cat inquired of **Jeteye's** ever accommodating **Donny Brown** how they, being a straight forward party rock band, chose the visual shock rockers **Cast of Nasties**, and why the equal billing?

"We want to bring some of the spirit and excitement of L.A.'s music scene to the Tampa Bay Area," Mr. Brown offered "and by having two bands, each group can focus more on their original material. Hey...we're all tired of being *bar stars*." Donny also ventured forth to add that **Jeteye** feels "Cast of Nasties are one of the better original bands in the area, and that they're ready for more exposure."

Nasties sex vamp **Vinnie Breeding** had this to convey "Jeteye is a good live band, and their EP has definite potential. Jeteye has a loyal following and we're building ours. The exposure will be beneficial for both bands." Okay guys, enough mewling about one another, the bottom line is that it's bound to be a "shocking-rocking-rolling-party" everynight! Confirmed dates as of press time are April 12-15th at **Body Talk** and 20-22nd at the **Porthole**, other dates also to be announced. Listen to **Critical Party Info!** Incidental, the 21st at the **Porthole** is also going to be **The Release Bash** for **Jeteye's** very, very, very etc. long awaited EP, **For Your Love**. Great music and partying abounds, BE THERE!

• DOWN N' DIRTY PART II: THE CONQUEST

Not being one to pass up an invitation, much less an opportunity to see what the boisterous **Down n' Dirty** boys were going to pull off, this Cat boldly ventured into the shadows of the Volley Club. Obtaining a relatively safe spot at the bar, my curiosity was peaked. Upon hearing a rather sullen voice ask, "Is the Cat here?" "This is a spontaneous moment, no choreography here!" Ringmaster (**Dude of Earl**) commented as he surveyed the crowd. It seems the **D&D** boys were expecting this cat to make an appearance. Spotting cat ears, he beckoned me forth so I could clearly observe what was up their sleeves (sleeves?)

On stage, the **Dirty Boys** pumped out a rendition of "You Really Got Me" straight into "Tobacco Road." Was it live or was it Mr. D.L. Roth himself? OK. ... so they're pretty tight on covers but can they really cut it with originals. Well this kitty soon was in stitches. The antics these boys displayed had the audience laughing along, truly showing that the **Down n' Dirty** boys definitely have a profound sense of humor about themselves and life. For example, an original number, and clearly everyone's fave, "Sneakin a Peek at Monique" is a catchy little sing-a-long about a girl. Well you can probably guess the rest. Also "**Lovin Blind**" deserves honorable mention—these cats eyes were watering from laughter—listen to the lyrics!

And for their next trick? "**Ice Cream Man**" viewed with a full moon, courtesy of bass tom **Mike Allen**. Who when not dropping his drawers, he forms a tight rhythm section with **Christian Ripoll** and guitarist **Jay Fernandez**. That's right folks, **Jay Fernandez** the now tried talent completes this rather cohesive union.

The final verdict? Um...yeah they're good, actually they're very entertaining, but this cat wasn't going to tell them that. They obviously already know, or they would not brag as they do. Why fuel the already consuming fires. Since the show was over and this feline had other appointments to keep, I pounced for the nearest exit, but alas, I was cornered by

four sweaty **Cheshire**—grinning males. "So...how are our talents?" Mr. Allen said, breathing heavily on my nape. "Did you enjoy yourself?" The **Dude of Earl** crooned, stroking my fur. "Are you going to print my name next time?" quizzed Jay. I was perplexed as to how I'm going to get out of this rather precarious situation. "Well, I do supposed you'll just have to read about it," this kitty purred, pushing the manly men aside and stalked out into the night.

• FROM COAST TO COAST

Florida boys **DT (Dallas Texas) Roxx** have packed up their saddle bags and hit the trail back to the Lone Star State, but just for a brief lay-over before moving to California, LA that is, movie stars, swimming pools - Anyway, having not seen hide nor hair of these toms in awhile, this cat was pleasantly surprised to meet up with **Kenny Linn** (ex-Stiff drummer) at **Club Detroit**. Well, here's the bare facts. **Darrell Lict** (Lead scat cat), **Steve Martinez** (Bass tom) and **Magic Mark (Tiger) Taylor** on guitar will be settling in LA then the boys will go back to Dallas to record an EP. During all this they'll start a mini tour of California and Arizona, playing an all original musical format that has kept their fans clamoring for more. Don't expect to see these guys for awhile they don't plan on returning to the area until '91 but **Kenny** promised to keep the Cat informed.

• LET'S ALL GO TO THE LOBBY!

Well movie fans, or should I say Cinema 69 goers. Be on the lookout for new bass tom **Sean Fernandez** who recently replaced **Devin Grimm**. Not one to let all her cats out of the bag, the **Black Cat** caught hold that the 69'ers have also just signed with **Whatever Productions** and will soon be playing in your area! (Hey check out that new logo!)

• DRIVIN DRAMA?

Speaking of theater, there's a new flick in town—a group called **Drama** (and it ain't no soap opera) with a cast of members a

lot of you are sure to recall. Lead meowler **John Vasalakis** (**Hoochie**) along with fellow mates **Edie Pecchio** (**Deloris Telescope**) on bass, **Steve Reel** (**Status**) string man, **John Zahner** (**Parade in Paris**) keyboards, and **Rod Whitman** (**Snake Eye**) drummer boy make up the band. The guys just finished a trial gig at **Jeffery's** and soon will be returning to the Bay area. The guys promised to give this cat the latest news. So be there the next time the curtain goes up!

• THAT'S SACRED RITE!!

Ring, Ring...Wanna go to the Rocket?...Nah...**Sacred Rite** is playing...Who? They sound like a thrash metal (satanic, speed, etc.) band. Nah...It's draft night!... I'll meet you there!!!

Wow!! If there ever was a cat that fell right into the typical stereotype trap, here I was! These guys were unbelievable they played cuts like "**Bennie and the Jets**" to "**Pigs in Zen**." What was the name of this group again? "**Sacred Rite**" said the guy standing next to me, introducing himself as **Kevin W. Redfish** (Now, now were you thinking what I thought you were thinking. I thought not) Anyway, he introduced the rest of band "and on, we have", **Jeff Pain**/lead vocals, **Jimmy "troll daddy" Dee**/guitar, **Peter Paige**/bass, and **Scotty Dickerson**/drums. Well needless to say, afterward, the cat was escorted outside for a chat by four lively toms who claim the road as their home and here's what the guys had to say: "First off were changing our name to **Beauty Knows Pain**. We just had to finish out this month's bookings. The band originally hails from Hawaii but has found root in the States. It was also announced by Jeff that they would be recording two songs: "**Make it Hard**" and "**Take your Time**" for a soundtrack to a flick in CA on **Cabrerla Video** (How did this come about, I wasn't going to ask.) The pieces are finally coming together for these guys and the name change certainly fits their two-sided music which is melodic tunes with dirty grooves.



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QUICK PICKS AT MASQUERADE

The Boston based trio, **The Volcano Suns**, are the creative outlet for former **Mission of Burma** drummer **Peter Prescott**. The band has had numerous line-up changes since their debut album *The Bright of Range Years*, with Prescott remaining the constant. After releasing 2 more albums for the Homestead label, Prescott signed with the heavyweight Indie label, SST, and released a gem of an album called *Forced* in December of 1988. Since the last two albums were not well received, this album put the Volcano Suns back into the hearts of noisemakers everywhere. Prescott was asked the difference between **Mission of Burma** and **The Volcano Suns**. He stated, "The two groups are definitely miles apart ideologi-

cally. We bury dead pan humor in our crunchy, aggressive riffing. **The Volcano Suns** are definitely absurdist and goofy, but by no means are we a joke. The Suns have just released a new double album entitled *Thing of Beauty* on SST and are touring in support of it. If you're into Lunboy and an all out frontal noise attack, check 'em out on April 11 at Masquerade.

Firehose is a 3 piece band that defies categorization. **George Hurley** plays drums, **Mike Watt** is the bassist extraordinaire and **Ed from Ohio** plays guitar and handles the vocals chores. Hurley and Watt formerly were with the critically hailed band, **The Minutemen**, who put out seven outstanding albums until the untimely death of singer **D. Boon**, who

was killed in a van crash in December of 1985. Hurley and Watt had no intention of continuing until they were coaxed out of retirement by **Ed Crawford** (commonly referred to as Ed from Ohio,) hence the name of the band's current LP. Crawford showed up in San Pedro, misinformed that the Minutemen were looking for a guitarist. Crawford convinced them to pick up their instruments again, thus giving birth to **Firehose**. The band concentrated on a team image and their live shows are ground-breaking and definitely not formulated. If your tastes run toward bone jarring, start-stop, honest rock and roll played with conviction and no ego. trek on down to Masquerade on April 12.

Run Westy Run is a five piece combo

from the hometown of the legendary **Hüsker Du**. The band consists of 3 Johnson Brothers: **Kirk** (vocals), **Kyle** (guitar) and **Kraig** (bass) along with drummer **Bob Joslyn** and guitarist **Terry Fisher**. These guys play no nonsense rock-n-roll in the tradition of the **Stooges**. With a loose, take it as it comes attitude, **RWR** don't let things bother them. They have no desire to be the next big thing. To get some idea of their attitude when hard pressed about the band's biggest goal, Kyle replied "To keep doing what we're doing" which consists of going out every nite and playing their guts out for 90 minutes. A great band to catch live, **Run Westy Run** is a must for fans of **The Gun Club**, **Iggy Pop**, etc. **Run Westy Run** will be performing at Masquerade on April 8.



Volcano Suns



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Number Two Is Ready!

You won't believe the new show! We learned a lot in making the first one, and this one looks! We love it! The first episode is still selling out at stores, but will only be available by mail soon. The new one is about to hit! This month, the video magazine that covers the Bay Area music scene features interviews with The Love Dogs, St. Warren, Vengeance Inc., and a special New Year's Eve visit with Roxa Gang! And, of course, you'll see more weird Leather Spatula comedy, live music, a little guitar instruction and more! Be sure to pick up your copy soon! And spread the word about the shows!



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April 19

**Tiny Teddy
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**April 9
 Scrooge**

**April 16
 Last Call**

**April 23
 Stranger**

**April 30
 TBA**

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 Southern Snow**

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CLUB TREE

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This is the story of Freeman Smith. He was a decent man. He gave all his money to Greenpeace before he went to Japan. This is the story of that trip and the start of my career. I was happy he went to Japan though I missed him when he wasn't near.

I was a homosexual saxophone player. I played in a bar on Thomas Street. I learned to play guitar there. I grew my hair long, wore a ring in my nose, and I performed for free until I met John Hamilton who booked me at Club Tree. It's a modern jazz club to this day but my music was country-rock. The patrons — they all hated me when I played with Michelle Shocked.

She was my favorite writer, except for Zola, of course. I loved the way she sang so sweet about Texas, graffiti and Fogtown. I could feel the frost upon her when she sang about Anchorage. And I swear I would have married her if I'd only been straight.

I followed her to her hotel. I called her Captain Swing. I kissed the concrete she walked on. I painted her toenails under a tree. She climbed it, played her mandolin, and I can tell you this: I began to envy her so I gave her my death kiss. There wasn't a reason except I was jealous — reason enough for me. And I dug a hole in my basement, and sang of Italy.

At night the wind howls through the caves of my empty, sickened heart. I didn't know how much I'd miss her when she went to play the harp.

My sexual proclivity became a wandering sore on my mind where it danced and sang of my shame when I'd try to write a song. To Michelle I wrote and I sang to her, but I knew she couldn't hear. And I danced on the basement floor every night. I got sick and vomited from a drug overdose.

My boyfriend Fred came around about then and I asked him where he'd been. He told me he'd been with Freeman Smith and they'd built a circular gym. It seems the Japanese were trying to muscularize themselves. He'd hung a picture of Sylvester Stallone above the weight-room's shelves. He'd gotten tired of the sweat and stink. He sold his interest in the gym. He sold it outright to Freeman.

I asked him why he'd got sick of it. I reminded him that he'd always liked stink before. He said I was mistaken. But I reminded him of the first time we'd been alone — and how he'd sniffed me. He got embarrassed. ... had the nerve to say I was wrong. I hit him on the head with my shovel and buried him in the garage. I didn't bury him close to Michelle — they had nothing in common. But at least she now had company, though her company was rotten; but I guess Michelle was too. I wondered if she'd turned blue. So I opened her coffin but she was gone and I didn't remember moving her. I distinctly remembered burying her. I knew I had; I was sure. I dug around some more. I couldn't find

her. So where was Michelle? My head rang like a bell. And I swore on the spot, shovel in hand, that I'd spend my life trying to find her.

That's when I called Freeman Smith and you may wonder why. Well, Freeman had always been able to sense the dead. He could sense where they'd go or where they'd been. He could tell where their ghosts played; I thought he was depraved, but this is what he had to say: "Hey, homosexual saxophone player, why'd you kill Michelle? She's walking, head bowed, searching for a harmonica. I saw her just the other day. She was eating a Reuben sandwich and wearing a black hat. She was talkin' trash and she held a cat and her arms were rotted off. Yet she smiled a hollow smile at me as I helped her cross the street. Did she mention your name? — I'm afraid she didn't. But she said she was going to Texas."

"Thank you, Freeman. I appreciate the information. But tell me, how will I know her?"

He laughed and said, "She'll be smoking Sobraines." Then he hung up the telephone.

I grabbed my saxophone — left my guitar in its case; I wouldn't need it. I'd find her and cart her back to her tomb. But I didn't figure on running out of money and not being able to eat. Had to kill a man in Dallas so I could get fresh meat.

The best part of a man is the palm of his hand, according to Micronesians; I ate it in one bite. I'll never forget how his wife looked at me when his hair got stuck in my teeth — I asked for a toothpick; she didn't oblige. I carved her up. Now I can hardly speak. But I can sing. And that's what I did. And Michelle appeared — minus an ear.

"Hello, Michelle, I've missed you. Why did you leave your home? It's dangerous out on the streets. You shouldn't be roaming alone. I'll take you where it's safe. Don't you like your tomb? Did your company disgust you? Were you lonely in your room? Your soul is sweet, like cinnamon rolls — fresh baked."

She agreed, of course, and took my hand but squished beneath my grasp. And I whispered, "You're decaying." And she said, "I'm a song of the past. I'm a singing Gypsy but I've lost my wagon and my gown is frayed. My eyes don't see since you buried me and I crave once again to sing, and be free and remember when I was happy — when I performed at Club Tree. Won't you let me go? — I won't let anyone know."

"You know that I can't do that. That's not all right with me. You'll have to come to the basement."

She had no choice. She came there. She craved me. She was desperate. Her offering is...

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Manuel Antonio Yanes



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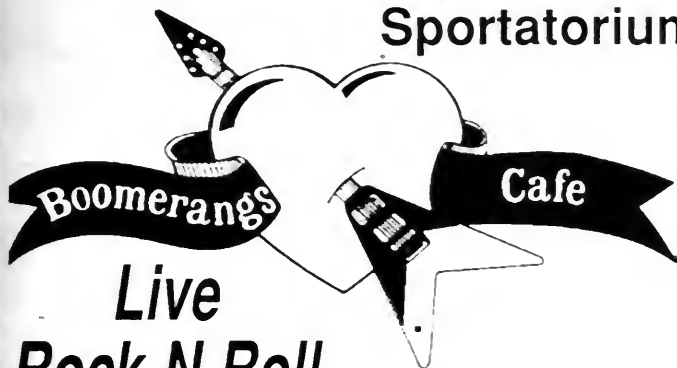
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KINGTONES

April 26-28
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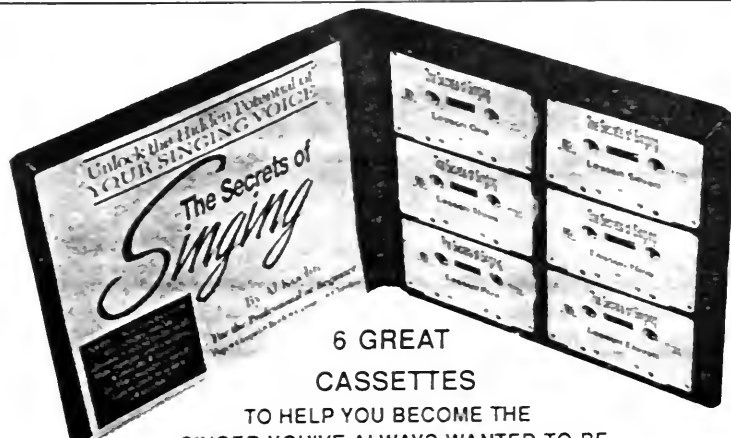
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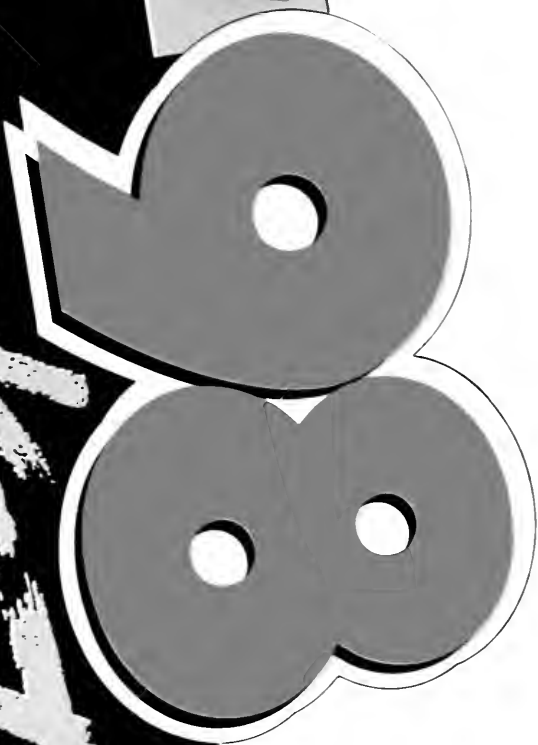
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